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EDITED BY

John C. Freund

MARCH 1, 1919

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STIRRING CAMPAIGN FOR MUSIC AROUSES TWO COMMUNITIES

Editor of "Musical America" the Central Figure in Three-Days' Series of Enthusiastic Gatherings in Elmira, N. Y., and Mansfield, Pa.—Movement to Establish Musical Auditoriums as Memorials to Soldier Dead Receives Great Impetus—Workers in Mammoth Willys-Morrow Plant Hear of Music's Value in Our Industrial Life—Mr. Freund Makes Eight Separate Addresses in Forty-eight Hours and Talks to Over 4,000 Persons

ELMIRA, N. Y., Feb. 15.—This progressive and enterprising city has just been aroused to a high pitch of enthusiasm for music by three days of continuous speeches, luncheons, dinners, including a mass meeting, of which John C. Freund, the editor of MUSICAL AMERICA and president of the Musical Alliance, was the leading spirit. Mr. Freund came by the invitation of the Federation for Social Service, of which Mrs. J. Sloat Fassett is the president. This invitation was inspired by those who are particularly interested in enlarging the scope of music in Elmira, especially with regard to the establishment of a community chorus and of a suitable memorial to the soldier dead, something on the lines which Mr. Freund had suggested in his addresses in Syracuse and other cities. Mr. Freund also received invitations from the Rotary Club, the Thursday Morning Musica, the president of the Elmira College, the principal of the Free Academy, A. P. Morrow, the head of the great Willys-Morrow plant which employs some 7,000 work people, and from Edward J. Dunn, the president of the Chamber of Commerce.

The press had heralded Mr. Freund's coming with columns of appreciative and, indeed, generous notice.

The committee of arrangements consisted of Mrs. Tracy B. Sturdevant, chairman; Mrs. William H. Bilbrough, Wilfred I. Booth, Frank Broich, Edward K. Bott, Mrs. Charles Bullard, W. J. Copeland, J. Russell Clarke, Mrs. Elwood B. Crocker, E. J. Dunn, Mrs. J. Sloat Fassett; Eleanor Harris, F. H. Hill, Charles A. Kolstad, D. J. Kennedy, M. Doyle Marks, A. P. Morrow, Charles X. O'Brien, John Moore, F. R. Parker, Stephen H. Parker, Mrs. Phay Rutan, Rena Rockwell, Helen Whitehead, Thomas Wrigley, Leonard Whittier and Alfred Zimdahl.

Mr. Freund arrived here on Wednesday afternoon. From 6 to 6.30 a reception in his honor was given in the Federation Building. At 6.30 he was the guest of honor at a dinner given by the Chamber of Commerce in Federation Hall, where some 200 people assembled. A. P. Morrow, in introducing Mr. Freund, said that he had already found him to be a man of wonderful personality, a friend of the people and a democrat in the true sense of the word.

Music as a Business Asset

In his address to the members of the Chamber, who had, by the bye, invited a number of the school teachers, Mr.

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PAUL ALTHOUSE

Whose All-American Career as a Noted Operatic and Recital Tenor Makes an Impressive Chapter in Native Musical History. (See Page 6)

Freund paid particular attention to the importance of music to the average business man, which as yet has been little understood. He showed how not alone as a power for recreation to the business man, tired and worn with his day's work and anxieties, but as a direct aid to his business, whatever that might be, music was a force. If the town took an interest in music, people of culture liked to settle there. It was a great aid to sociability, which meant home activities that were good for business and helped circulate money. He also drew the particular attention of the business men to the urgent need of providing suitable recreation for all workers, whether in an office or a factory. He showed how the vast development of automatic machinery was making labor more and more constrained and monotonous, and so urged upon those who had factories where such machinery was used to introduce music, not only in the shape of concerts and entertainments for the wage earners after the day's work was done but absolutely during the working hours, especially during the later hours of the

DETROIT VOTES \$175,000 TO KEEP GABRILOWITSCH

Symphony Directors Plan Improvements, Including New Auditorium and Larger Orchestra

[By Telegraph to MUSICAL AMERICA.]

DETROIT, MICH., Feb. 25.—The Symphony Society directors, at a meeting yesterday, voted to devise ways of meeting certain conditions stipulated by Conductor Gabrilowitsch. These plans will include the erection of a large auditorium as a permanent home for the Symphony, the addition of ten players and other plans which will involve the expenditure of \$175,000.

It is proposed to make the Detroit orchestra one of the greatest symphonies on the continent. Mr. Gabrilowitsch is expected to sign a new contract, embodying the foregoing plans, by the end of the week. Last week Mr. Gabrilowitsch issued a denial of the report that he had been re-engaged as conductor.

M. MC.

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KANSAS EDUCATORS BATTLE FOR HIGHER TEACHING STANDARD

Urge Legislation to Provide for Certification of Pedagogues, at Annual Convention of Teachers at Emporia—Problems of College Music Departments and Conservatories Thrashed Out by New Association—Hear Artists

EMPORIA, KAN., Feb. 17.—On Feb. 12, 13 and 14 the Kansas State Music Teachers' Association met here in convention. At the various sessions many interesting and suggestive papers were read, and a general spirit of Americanism was in evidence here as at every conference of the sort that has taken place since world events made the position of American composers and workers in every branch of art a matter of pressing importance and interest. The most significant contribution of this convention, however, was to the vexed question of standardization. This association issues certificates to teachers who have met certain requirements formulated by the accrediting committee. Last year a second and higher certificate was arranged for. The movement for the issuance of certificates to musicians in this country began with the American Guild of Organists in 1897 and has been adopted by various State organizations. It is an attempt on the part of the musicians to raise the standard of the teaching profession and to furnish the public with some means of knowing whether a teacher has had adequate preparation or not. The Kansas Association of College Schools of Music and Conservatories, which met just before the larger and older organization, also made some contributions to the discussion of this subject. The Teachers' Association convention had an attendance of ninety this year, as against forty-one last year, so the various points brought out in the addresses and conferences should exert a considerable and definite influence.

Opening of the Convention

Registration was held in the rotunda of the main building of the Kansas State Normal on Wednesday evening. A concert was given by Mischa Levitzki. This concert was open to the members of the association without charge through the kindness of Mr. Beach of the Emporia Normal and those in charge of the Normal Lecture Course. Mr. Levitzki proved to be one of the best pianists heard in the State for many a day. His program appealed to the visiting teachers on account of the fact that it was made up of a large number of familiar compositions. He proved that he was not only an artist in the playing of Bach, but was able to handle the modern works as well. Mrs. Anita Taylor, soprano, who assisted Mr. Levitzki in the giving of the program, was formerly an Emporia girl, and the audience was pleased with her work.

The regular session of the association opened at half-past eight the next morning.

In the piano conference, the chairman, D. A. Muller of Topeka, gave a talk on various features of piano teaching. Very interesting papers were also given by Otto Fischer ("The Mental Aspect of Piano Playing"), Dorothy Ann Wood

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day, when the energies of the workers were apt to flag.

He gave several notable instances where musical instruments, talking machines and player pianos had been introduced with splendid effect in sustaining the morale and energy of those who otherwise found it hard to stand the strain of doing the same thing all the time for eight or nine hours a day. He briefly showed the wonderful growth of music and of the musical industries in this country and gave a short but highly entertaining account of their development, interspersed with many humorous and interesting stories. He said that it should not be difficult for business men to interest themselves more than they had done in music and what it meant, for the reason that American business men were dreamers and idealists, to figure out in their minds those great enterprises for which this country was distinguished, whether it was a transcontinental railroad, or a great bank, or a large department store.

Urges Auditoriums as Memorial to Soldier Dead

Not only did Mr. Freund strongly endorse the movement for the establishment of a substantial community chorus, but he urged upon the business men present the importance of making any memorial to the soldier and sailor dead of the war a living one. He deprecated the idea of an arch or fountain or statue. Of such there were too many. A living memorial, in the shape of a fine auditorium with smaller auditoriums, such as were badly needed in many cities, and also in Elmira, with the addition of other halls, so that it should be a social as well as a music center, would be a more fitting memorial to those who had died to give us the peace we hope to enjoy.

At the conclusion of his address he was applauded for some time. Then Edward J. Dunn, the president of the Chamber of Commerce, spoke briefly. He expressed the hope that Mr. Freund's visit would be made as pleasant as possible, and added that the Chamber of

Commerce is heartily behind the movement such as Mr. Freund wished to inaugurate and would support all efforts made in the direction of community music.

The Chamber of Commerce particularly appreciated Mr. Freund's coming, as it was not so much concerned with bringing more industrial plants to the city as it was sincerely desirous of making Elmira a better and a happier place to live in.

Among the well-known persons present at the dinner at the speakers' table were Mrs. Theodore Crane, Mrs. Jennie C. Fassett, Mrs. Tracey Sturdevant, Daniel Kennedy, E. O. Eldredge, James McCann, Harry M. Beardsley, Charles Swan, Dr. Arthur W. Booth, M. Y. Smith, C. A. Kolstad, Dr. Tracey Sturdevant.

Speaks Before Willys-Morrow Employees

About midday Mr. Freund was the guest of the Willys-Morrow Co. at their great plant and spoke to over a thousand of the employees, who received him with cordiality. Mr. Freund was introduced by Mr. Morrow, vice-president of the company, in a very generous manner, Mr. Morrow alluding to him as a man of international fame who had accomplished much for the cause of music in this country.

In opening his address to the workers Mr. Freund said that if Kaiser Bill had known anything of the vast industrial resources of the United States, and how quickly and enthusiastically many of them would be turned to war purposes, he would never have dreamed of bringing us into the struggle.

In emphasizing the value and importance of music, especially to the worker in the factory, and also the value of coming together in a community chorus to sing, he seemed to strike a strong note. Certainly his remarks were appreciated and applauded.

Later in his address to the work people Mr. Freund took up the economic situation in this country and showed not alone the need of co-operation between wage earners and employers, but how under certain conditions labor refused to act, and how under equally onerous conditions capital refused to act, and consequently it was to the interest of both to keep together and create conditions which would "preserve the job." That fact, he maintained, should never be lost sight of.

He described the present conditions in Russia as showing how, when industry

was not led and directed by brains, it rapidly developed into anarchy, which was as much to the disadvantage of capital as certainly it was to the disadvantage of labor.

In the future Mr. Freund said that he believed the term "labor" would not be confined merely to those who worked in factories, offices, stores, but would be enlarged to include all those who work, whether with hand or brain, and that in the future the divisions would not be between capital and labor, but between the workers on the one side and the slackers on the other; that is, between those who worked, whether as mechanics, carpenters, doctors, architects, business men, on the one hand, and those who did not work but lived on the work of others, on the unearned increment of property, and led lives often of recklessness as well as of uselessness.

At the close of his address he was roundly applauded.

Before Mr. Freund's talk Mrs. J. E. Morrow sang in a very charming and artistic manner "A May Morning," by Denza.

Mr. Freund was conducted by Mr. Morrow himself over part of this immense plant, which is one of the largest of its kind in the United States. He expressed his astonishment at its completeness.

From the Willys-Morrow plant Mr. Freund went to the Federation, where he was the guest of honor of 300 ladies of the associated women's clubs. The luncheon was graciously presided over by Mrs. Tracey Sturdevant. Following the luncheon there were vocal selections by Mr. Boynton and Mrs. Herrick and piano solos by Miss Cotton.

Musical Independence for America

Mr. Freund was introduced by Mrs. Sturdevant, who referred to his long years of work in the cause of music. In his address to the ladies he laid stress upon the importance of American musical independence, in the sense that we should have a mind of our own and no longer be absolutely subservient to the fad for everything and everybody foreign, but of course wholly on the merits. The time had come for us to encourage our own talent, our own singers, players, composers, and also to insist upon it being no longer absolutely necessary to go to Europe for a musical education. He called upon the ladies to do their share in the work of eradicating the craze for everything foreign, which had caused so many young people of both sexes, often without much talent and proper means, to go to Europe in former years under the mistaken idea that with the foreign hallmark they could return and make at least a comfortable living. The tragedies that had resulted were almost too terrible to be discussed. He told some interesting stories to illustrate the difference between musical conditions in this country, and especially in New York, a generation and more ago and what they were to-day. Here also he urged the wisdom of not erecting a memorial to the soldier dead in the shape of an arch and expressed his gratification that a musical auditorium had already been proposed by Mrs. Sloat Fassett, whose social influence in the city was well known.

At the conclusion of his address Mr. Freund was complimented by many of the ladies, who expressed their gratification over his visit and said that the message he brought would undoubtedly be fruitful of good results.

Speaks Before Great Mass Meeting

The great mass meeting took place at 8 o'clock. Mrs. Sloat Fassett presided and introduced Mr. Freund in a very gracious and appreciative manner. He got an enthusiastic reception. After his opening remarks Mr. Freund took occasion to thank the local press, Mrs. Fassett, Mrs. Sturdevant, who had been so enthusiastic in organizing the various meetings, Mr. Morrow, Mr. Dunn and the many persons who had been more than generous in their welcome and hospitality. He particularly praised the work being done by Charles X. O'Brien, the song leader, and urged that full support be given him. In his address Mr. Freund followed the general line of his public addresses for some time past and held his auditors for nearly two hours interested. He reminded them that music did not start as an art, but came out of the mass soul, and for that reason there were some, like himself, who were anxious to give it back to the masses of the people, as something vital in the life of every man, woman and child. In a very interesting and forceful manner he rapidly traced the growth of musical knowledge and culture in this country from its early beginnings to its present development. He also told of the growth and wonderful development of the musical industries; told how a hundred years

or so ago there were barely such industries in existence. To-day they led the world in quantity and quality.

In decrying the craze to rush to Europe, especially on the part of those who believed they could not obtain a good musical education in this country he threw the limelight on Europe and described the actual musical conditions existing in all the leading countries, and showed how already we had reached a point where the United States could compare favorably with even the most advanced European countries. Here also he urged upon the people to support the movement for a community chorus, and he also re-enforced the arguments he had already used in favor of a living, not dead memorial to the soldiers and sailors who had given their all to make the world safe for democracy. He spoke of music as being one of the great spiritual forces of life and reminded his hearers that it was the spiritual forces which ultimately won the war against the material, soulless, brutal and bestial military preparedness of Germany. It was the ideals which inspired and created the force behind the French, the English, the Italians, Belgians, and finally the people of the United States, which enabled them to bring the conflict to a successful issue.

Elmira Musicians Give Program

Before Mr. Freund's address a musical program was given by Elmira musicians. The Knapp Mandolin Orchestra gave a very interesting performance. Mrs. Tracey Sturdevant then played a composition of her own, entitled "Dance Fantastique." Mrs. Lewis Henry, with Mrs. Crispin as accompanist, sang "Sunlight," by Harriet Ware, and "Love Has Wings," by James Rogers. Ruth Christian, with Mrs. Crispin as accompanist, then played a Fantasie on the G String, by Paganini. Carl Miles, with Merritt E. Walsh as accompanist, next sang "On the Fields of France," by Zamecnik, and "Recompense," by Hammond. The Girl Scouts were the ushers.

After the mass meeting Mr. Morrow entertained Mr. Freund and a number of prominent business and professional men at his home. A general discussion took place as to the best means to enlarge and improve the musical life of Elmira.

Applauded by 1200 School Children

On Friday morning at 9 o'clock Mr. Freund appeared at the Free Academy, where he was met by the principal of the school, Mr. Parker, who introduced him to the 1200 students in a few generous words of appreciation, after which the young people sang with fine spirit a number of patriotic songs, under the direction of Charles O'Brien, song leader. For over an hour Mr. Freund entertained his audience with a graphic description of what music means in human life, how it could be of service to young people, told them a number of good stories about leading artists to illustrate the various points that he made; called particular attention to the fact that it should be encouraging to young persons that nearly all the great artists—singers, players, composers—came out of the ranks of the poor, had little advantages, had almost everything to struggle against before they attained any position of prominence. Then, departing from the general topic of music, he spoke of the new ideal in life, which was "service." That was the inspiration which had enabled this country to accomplish within a little more than a year as much as it did in the great struggle that had devastated Europe. It was this idea of "service," rather than the idea of winning personal success and money, which would bring a man further in life than mere sordid desire for advancement. He wound up by a strong patriotic appeal. At the close he was applauded for at least two minutes. Principal Parker then called for the students to rise in appreciation of the address which had been given.

Address at Elmira College

From the meeting at the Free Academy Mr. Freund went to Elmira College, where he was received by Dr. McKnight of the music department and also by Dr. Lent, president of the school. Later he addressed some three to four hundred of the ladies, who were in cap and gown, in the auditorium of the college, which is the oldest of its kind in the State and is noted for the high character of its scholastic attainments.

The particular points brought out by Mr. Freund here were the tremendous responsibilities thrown upon women generally, and particularly upon the women of the United States, through the conditions resulting from the war which had disturbed the balance between the sexes. He also said that in his judgment man-

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Anna Case, Noted Soprano, Ready for a Dip at Palm Beach



IN the field of temperament, musicians permit no trespassing, and when the weather attempts to be perverse the artists leave it to its own ill-nature. Anna Case has sufficiently punished the New York climate by taking herself off to Palm Beach, and is there enjoying the balmy season. Of course the proletariat

would like to do the same, but this is a pleasure left to the millionaires, and those other in their class—the successful artists. However, New York can console itself by looking at this delightful picture of Anna Case, breathing the sea breezes; and the feminine element can now be certain of what is the newest thing in bathing attire.

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Principals in the Memorable Musical Campaign at Elmira, N. Y., of Which John C. Freund, Editor of "Musical America," Was the Central Figure, and Two Auditoriums in Which He Made His Addresses. No. 1—Edward J. Dunn, President of the Elmira Chamber of Commerce; No. 2—George Morgan McKnight, Director of Vocal Music in Elmira College; No. 3—Mrs. Tracy B. Sturdevant, Chairman of the Committee on Arrangements for Mr. Freund's Visit; No. 4—Mrs. J. Sloat Fassett, President of the Elmira Federation for Social Service; No. 5—Elmira High School, in Which Mr. Freund Addressed the 1,200 Pupils; No. 6—Alexander P. Morrow, Vice-President of the Great Willys-Morrow Automobile Plant; No. 7—Charles X. O'Brien, Director of Music in the Elmira High School and of Community Singing; No. 8—M. Doyle Marks, Prominent Music Dealer and President of the Elmira Rotary Club; No. 9—Cowles Hall, Elmira College.

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made civilization had been practically shown to be a failure. The reconstruction of the world must come directly through the idealism and the influence of the women. He urged the young women to consider very seriously any proposition to go to Europe for education of any kind, unless they were properly protected, had ample means, and that this was all the more important owing to the fact that conditions on the other side would be greatly disturbed for a long time to come. In fact, he stated that properly informed persons were already writing to the press of New York and other cities, advising the greatest circumspection with regard to allowing young people to go to the other side, owing to the insecurity of life as well as property, which would continue for some time to come.

He appealed to the young ladies to maintain those ideals which most young women had as a sacred gift, to guard them, for it was, after all, the ideal which had been proved to be the great force in life.

At the conclusion of his address the students rewarded him with long continued applause, and Dr. Lent expressed himself personally with regard to the address as being unique of its kind.

Captures Good Will of the Rotarians

Straight from the college Mr. Freund went to the luncheon of the Rotarians, where he was received with enthusiasm by the members and by President M. Doyle Marks, who is the leading piano dealer and Steinway representative in Elmira. By a happy mixture of seriousness and humor Mr. Freund was enabled to capture the good will and, indeed, enthusiastic appreciation of the Rotarians, who are not easy to please and certainly not easy to entertain. He urged upon them particularly that as business men they could afford to cooperate in every movement that meant the musical advancement of their city. There was nothing which could be more helpful than a greater appreciation of the value of music. They should be behind every reputable effort in that direction and the results would soon be apparent. He urged them to favor and support the establishment of a community chorus, and also the erection of a suitable living memorial to the dead. At the conclusion of his twenty-minute talk

he was applauded and congratulated by many of those present.

Mr. Freund excited a good deal of humor when the glee club members sang, under the direction of Charles X. O'Brien, by saying that while they were singing he had closed his eyes and thought that he had finally reached a haven to which he had never aspired. It dawned upon those present that this remark might be taken "either way."

After his speech at the Rotarians, Mr. Freund left for Mansfield, Pa., to deliver and address at the State Normal School there.

Elmira Press Enthusiastic

The press, in its comments upon Mr. Freund's visit, gave a great deal of attention to as well as approval of his work.

The morning paper, the *Elmira Advertiser*, stated that Mr. Freund's talks had been "inspiring" and that he had "put music into the hearts of many people."

The *Elmira Star-Gazette* stated that Mr. Freund had received an "enthusiastic welcome" and that "the Chamber of Commerce made no mistake in giving its approval and aid to Mr. Freund and

his mission here. Elmira will have a better appreciation of music and its value as a result."

The *Elmira Herald* said editorially: "Mr. Freund's mission is peaceful, educational and delightful. It holds in store untold profit for those who will heed it. . . . Elmira is honored by his presence, for he is a musical authority of the first rank. . . . He comes, somewhat as a musical crusader, to preach the doctrine of music and to awaken the people to what it holds in store for them. Thus he is quite the most unusual visitor this city ever had."

A Notable Record

One of those who kept in close touch with his activities during the period of his visit to this section of the country expressed his astonishment at Mr. Freund's extraordinary vitality at his advanced age. Arriving from New York with little or no rest and starting in with the banquet of the Chamber of Commerce, he made no less than eight separate addresses in practically forty-eight hours, including his visit to Mansfield. Most of these addresses were

nearly an hour in length, and three of them were nearly two hours in length.

There seems to be a consensus of opinion in Elmira that Mr. Freund's visit will have accomplished a great deal of good in arousing not only a greater interest in music, but in placing clearly before the masses of the people how vitally they can be affected in their everyday life, if they will only hold up the hands of those who are endeavoring to help them appreciate what music can do for them.

J. M. B.

McCormack Sings at Historic Meeting

By special request of President Wilson, John McCormack sang "The Star-Spangled Banner" at the opening of the meeting in Mechanics' Hall, Boston, Monday afternoon, on which occasion the President made his first address after his return from Europe. Arrangements for this engagement, the fourth time McCormack has sung for the President, were made by wireless a day before the President's steamer docked in Boston.

Students and Faculty of State Normal School Applaud Address

MANSFIELD, PA., Feb. 15.—There had been considerable interest aroused in the coming visit of John C. Freund, the well-known editor of *MUSICAL AMERICA* and president of the Musical Alliance, and not only the students and faculty of the State Normal School, and particularly Dr. Will George Butler, the head of the music department, but many of the residents were anxious to hear him. He came over with Dr. Butler from Elmira on the afternoon train and almost immediately went to the hall to make his address. The local press had generously prepared for his coming.

A concert had been arranged in his honor, but before it was given Colonel Blake, a distinguished soldier from overseas, entertained the audience with his reminiscences. The musical part of the evening began with a fine performance by Elsie M. Farnham, who played the "Vorspiel" from "Lohengrin," by Wagner-Bartlett, on the pipe organ. Then Cora A. Atwater sang "Love's Corona-

tion," by Florence Aylward, in good style. Next, Fannie M. Helner played a Valse-Arabesque, by Adolf Frey, and, being applauded, played the Rachmaninoff "Polichinelle."

Dr. Butler, who is very popular here, then played with fine musicianly understanding his own Andante Religioso, dedicated to Ysaye, and a Mazurka by Ovide Musin, which, it was interesting to note, had been played by Monsieur Musin, the distinguished Belgian violinist, in Alumni Hall over twenty years ago.

Dr. William R. Straughn, the president of the college, introduced Mr. Freund in a few appreciative words. The guest of the evening got a warm reception.

His address was much on the lines of what he has delivered in other cities and was interspersed with considerable applause and laughter at the many humorous sallies he made. He excited particular interest when he called attention to the great progress this country had made in music, which he said was shown by the marvelous development of the musical industries; and he also called atten-

tion to the fact that many of those, especially the critics in some of the large cities, notably New York, when they deplored, as they were constantly doing, the lack of musical knowledge and culture in this country, had no idea of how much good music there was already and how energetically and faithfully many, like Dr. Butler here in Mansfield, were striving to promote not only a love for music, but a knowledge of music. He then described the various steps which had caused him, through his experience of nearly half a century, to come to the conclusion that the first thing to be done, really, in order that this might be truly a music-loving nation, was to get at the mass of the people, to democratize music, and, above all, to reach those who had never yet realized what it could mean in the individual life and in the individual home, how helpful it was in every way.

After his address, which lasted for an hour, Mr. Freund was entertained by Dr. William R. Straughn and Mrs. Straughn. The Doctor and Mr. Freund found themselves to be very congenial, for Dr. Straughn years ago was connected as reporter and as one of the editors of the *Baltimore Sun*. Naturally they had many interesting experiences and stories to tell one another, much to the delight of the ladies who were present.

Mr. Freund left on the early morning train to return to Elmira and New York.

R. S.

CHICAGO FORCES REVIVE "WERTHER" AT THE LEXINGTON

O'Sullivan Interprets Name Rôle of Massenet's Opera—William Rogerson Makes Début in "Crispino"—Galli-Curci again Triumphs as "Dinorah"—Garden as "Carmen" and "Thais."

THE "Werther" of Massenet, which the Campanini forces produced on Tuesday evening of last week for the first time in this city since Geraldine Farrar, Edmond Clément, Dinh Gilly and Alma Gluck sang it at the New Theater in 1910, never has become acclimated here. Not even Eames and the great Jean in the fulness of their glory could make its course run smooth back in 1894, and since then efforts in its behalf show no results more fortunate. Yet it holds its own abroad and is among the staple foodstuffs of the Opéra Comique. Still "Werther" is a bore—a very gentle and mild-mannered bore, but still the kind of thing that confirms Schopenhauer's doctrine to the effect that boredom is the greatest of all tortures. Perhaps Goethe should shoulder a large part of the blame. *Werther's* sentimental passion and the sufferings incidental thereto move us in our ultra-practical and dynamic age more to irritation than to sympathy, even if in their time they made suicide the *ne plus ultra* of fashionable diversion among young men. A perfectly sound and able-bodied creature, he pities himself so interminably that the army or a protracted course of mathematics seem his only becoming remedy and punishment. *Albert* almost deserves reproach for not giving him the pistols earlier. Massenet caught the sentimentality of the whole affair. He reflected likewise the monotony of the business. In so far as it veraciously mirrors the spirit and atmosphere of the mooning romance the score belongs to his most successful feats in that line. By the same token it cloys and wearies. All three acts contain certain exceptional charms of delicate melody and kindred conceits. But they float by almost unnoticed. No element of contrast serves to throw them in high relief. No touch of basic vigor animates the sluggishness of the musical current. The noisier outbursts of the last act do not fill the need. Moreover the characters are not vividly drawn, save *Werther*. *Charlotte* is colorless, a lay figure; *Albert* only what the interpreter of the part can make him.

Last week's performance attained no conspicuous level of eloquence. Much of it suffered from raggedness and discrepancies between singers and orchestra, between whom Mr. Hasselmans scarcely managed to preserve an abiding agreement. On the stage the doings effaced no recollections of ten winters back.

Mr. O'Sullivan's *Werther* was full to the brim of melancholy, but hardly touched by the quality of romantic illusion. He sang with much energy but little beauty or freedom of voice. Irene Pavloska acquitted herself of *Charlotte* unevenly. In action generally colorable her singing was partly good, partly ill. On the other hand, Mr. Maguenat presented a capably drawn and artistically reserved portrait of *Albert*, while Myrna Sharlow's delicious voice embellished the measures of *Sophie*, a part she enacted with vivacity and grace. Messrs. Huberdeau, Dua and Defrere cared for the lesser characters. The audience was relatively small and it applauded the effusive airs that Massenet has assigned the tenor—for whom he seems to have stinted the soprano—with warmth.

H. F. P.

The Production of "Crispino"

Cleofonte Campanini's forces gave their initial New York presentation of "Crispino e la Comare" on the evening of Feb. 17. Mme. Galli-Curci's appearance invariably guarantees a large audience, and the beloved coloratura enacted the rôle of *Annetta* on this occasion. Additional interest was lent by the début of William Rogerson, American tenor, who took the part of the *Count del Fiore*. *Crispino* was sung by Vittorio Trevisan; *La Comare* by Maria Claessens; *Fabrizio* by Riccardo Stracciari; *Mirabolano* by Vittorio Arimondi; *Don Asdrubale* by Constantin Nicolay; *Bar-*

tolo by Lodovico Oliviero. Campanini's was the hand at the helm, the impresario conducting with abounding spirit.

The score of the Ricci brothers' opera has been discussed in detail in a previous number of MUSICAL AMERICA, and fresh comment on "Crispino's" musical virtues and defects would be something of a superfluity. Galli-Curci won bountiful applause: so much goes without saying. She threw a tid-bit to her admirers in the shape of "The Carnival of Venice." Mr. Trevisan was an amusing *Crispino* and the rest of the cast was thoroughly commendable. Mr. Rogerson disclosed a voice of pleasing character in the minor rôle of the *Count del Fiore*. As has been intimated above, Campanini's conducting injected abundant dash and go into the performance.

Comparisons are usually unkind to one of the parties concerned; in this case, however, while the Metropolitan's production of the work under consideration is on a more lavish and striking scenic scale than the Chicagoans', Campanini's presentation held not a few compensations.

O. F.

"Madama Butterfly" with Notable Cast

When the performance of "Madama Butterfly" on Saturday afternoon ended, it left the epicureans among the hearers undesirous of hearing another "Butterfly" for a long time to come, on the principle of not wanting to lose the flavor of a practically perfect performance. One recalls other *Butterflies*; Geraldine Farrar's, too well known to need description, too firmly fixed in the popular love for one to waste time in pointing out any of its defects; Emmy Destinn's, so splendidly sung, so hopelessly inadequate in so far as any Japanese illusion went; Maggie Teyte's recent achievement in the part, one of the best sung, best acted in her répertoire. But Tamaki Miura is *Butterfly* herself; timid, appealing, childlike, graceful, tragic in her belief not less than in its betrayal. Her singing from the entrance on, was beautiful; one is told that her tone has increased greatly in power and fullness since she was first heard here, and certainly it was quite equal even to Charlier's occasional onslaughts upon its capabilities, when that gentleman forgot himself in his absorption in his countryman's highly-colored score. Forrest Lamont sang the part of *Pinkerton* extremely well; in the first act particularly, where a certain golden quality in his clear, ringing tones caused his admirers to murmur things about Caruso. The *Sharpless* of Auguste Boulez is another finely-drawn picture to add to that sterling artist's excellent contributions to the Chicago company's season, and Irene Pavloska's *Suzuki* was worthy of her colleagues. The setting was beautiful to a degree to suggest comparison favorably with any setting it has yet been given in this city, not to mention others. Altogether, a noteworthy "Butterfly."

C. P.

Another Galli-Curci Triumph

Meyerbeer's innocent concoction, "Dinorah," was given Thursday night with Mme. Galli-Curci in her favorite rôle as *Dinorah*. The diva aroused the usual storm of applause with the "Shadow Song" and other famous numbers. She had to repeat the cadenza of the Shadow Song to silence the uproar. Dua provided a convincing portrayal of the buffo rôle of *Corentino*; Rimini was an acceptable *Hoel*; Carolina Lazzari gave considerable color to her part, the *Shepherd Boy*, creating an unusually strong impression. Virgilio Lazzari was an excellent *Huntsman*; Lodovico Oliviero was an able *Harvester* and Margery Maxwell the pleasing *Shepherd Girl*. Campanini conducted the animated performance.

Garden Admired as "Carmen"

Mary Garden's *Carmen* will probably never achieve the fame of her *Thaïs* or *Mélisande*. This is not intended to imply that her conception of the rôle lacks distinction or power; it possesses both. But whether she brings to it the peculiar something that the part demands, is open to argument. To our mind Mary Garden's is a fascinating portrait of the daughter of Circe. The spell of this singer is strong upon one at all times and it may be that the observer is intrigued into overlooking the absence of qualities supposed to enter into the rôle. Garden's is no pantherish *Carmen*, but a lissome creature with a taste for harmonious colors and (we suspect) with well-manicured finger-nails. But overboard with trifles. Her interpretation seized and held a big audience at the Lexington last Friday night. That in itself speaks eloquently of the quality of this *Carmen*.

Last year Miss Garden had as *Don José* Muratore (may the deities soon restore him to our midst!). This year the rôle of the erring sergeant was enacted by Charles Fontaine. The latter's per-



Photo © by Matzen

Mme. Galli-Curci as "Ophelia"

formance was in no way remarkable, but he improved visibly as the evening wore on. Georges Baklanoff won a tremendous personal triumph as *Escamillo*. The deafening and long-continued applause after the "Toreador Song" necessitated repetition of part of it, despite the company's "no encore" rule. A superb baritone. Myrna Sharlow was *Micaela*, Huberdeau *Zuniga*, Alma Peterson *Frasquita*; Irene Pavloska, *Mercedes*; Nicolay, *Dancairo*; Dua, *Remendado*; Corenti, *Pastia*. Charlier conducted. The dances by Pavley, Okrainsky and the corps de ballet were excellent.

B. R.

Garden's "Thaïs" Again Supreme

No "Thaïs" can be quite so seductive for *Athanaël* as well as for an audience as the incomparable Mary. Wednesday night Miss Garden obviously had one of her most inspired evenings. She equipped the Greek Alexandrian *courtisane* with that compound of throbbing passion and dignified renunciation that represented the very essence of pathos. And on a par with her so emotional impersonation was her treatment of the vocal part. Baklanoff's peculiarly robust baritone and style were exceptionally well adapted for the fanatic Cenobite monk. His *Athanaël* is to be accorded a superior place among the famous interpreters of the rôle. The anguish evoked by the irrevocable separation from *Thaïs* was overwhelming and deeply stirred the house.

John O'Sullivan's *Nicias*, while vividly impersonated, was not exactly up to the mark of some of the tenor's other rôles. His tone seemed a bit pinched. Huberdeau was the austere and dignified bass singing the *Superior Palemon*, and the *Myrtale* and *Crobyle* of Irene Pavloska and Alma Peterson divided their attention between alluring the helpless *Athanaël* and watching for the conductor's signals. A noble, sincere mother superior was the *Albine* of Louise Berat. Cleofonte Campanini conducted with superior leadership. The orchestral support, or supplementation of the scenic business was superb. The limpidly played *Meditation* naturally again took the house by storm.

O. P. J.

With Dolci in the rôle of *Manrico*, the week at the Lexington Opera House was brought to a close Saturday night, with "Il Trovatore," which drew a large audience.

Dolci was in splendid voice and made a fine impression as the *Troubadour*. This was due not only to his excellent vocalism, but also to the restraint with which

he interpreted the rôle. He received many enthusiastic recalls and at the close of the third act had to deny vociferous cries from the galleries for a speech.

Francesca Peralta made a sympathetic *Leonora* and her singing of "How Peaceful Was the Night" in the first act and the "Love Fly on Rose Pinions" in the last act were especially liked.

Rimini was a robust, masculine *Count* and acted as well as he sang. The clear and beautiful voice of Cyrena Van Gordon was heard to splendid advantage as *Azucena*. Virgilio Lazzari was *Ferrando*; Octave Dua was *Ruiz* and Giuseppe Minerva was the *Messenger*.

C. F. O.

Edward Johnson, American Tenor, and Alma Gluck for Campanini

It was reported in New York this week that Cleofonte Campanini, director of the Chicago Opera Association, had completed arrangements for the engagement of Edward Johnson, the American tenor, and Alma Gluck, the soprano. Mr. Johnson has been singing for many years in Italy and South America. Before entering an operatic career he was one of the leading oratorio and recital singers in this country. He will be under the management of the Wolfsohn Musical Bureau when he returns here. Mme. Gluck, it is said, will be presented by Mr. Campanini in a Western tour during which she is to appear as *Mimi* in "La Bohème." The Chicago Opera Association is said to be planning the presentation next season of certain Wagnerian operas to be sung in Italian.

YORK, PA.—Debussy's opera "Pelléas et Mélisande" and the drama of the same name by Maeterlinck were the subjects of discussion at a meeting of the Matinée Musical Club of this city, held lately at the home of Mrs. Charles Wolf, Mt. Wolf, Pa. The meeting was in charge of Mrs. Wolf and Helen Ziegler.

Débuts of the Week in New York

Reinald Werrenrath, American Baritone, at Metropolitan. See page 26.

William Rogerson, American Tenor, at Lexington. See page 4.

Margaret Tilly, American Pianist, at Aeolian Hall. See page 37.

FAVORITE BOOKS OF YOUR FAVORITE ARTISTS

Women Pianists Who Like "Vanity Fair"—Serious-Minded Singers That Disclose an Unexpected Liking for Light Literature—Why Gatti-Casazza Doesn't Care for Fiction—Pet Books of Some Young Musicians—One Artist Confesses to Admiring a Critic's Works

By Clare Peeler

ONE of Wilkie Collins's finest stories, "The Moonstone," added to its many other excellences a particularly human touch in the fondness one leading character showed for Defoe's "Robinson Crusoe." Over and over, *Gabriel Betteredge* turned to that famous work, which, when conjoined to a whiff of his pipe, he had found, in its philosophy and acute insight, no less than in its distraction for his imagination, a panacea for not only the boredom of life, but its actual woes. It is recorded of him by himself that in the course of years he had "worn out three copies."

Almost every one has some favorite book to which in like manner he or she resorts in idle times, or as a relief from the overbusy ones. It may be, and it often is, a totally different thing in its type from what the person's ordinary occupation would lead one to expect. A great railroad magnate is as likely as not to turn to the "Leatherstocking Tales"; a financier may dream away a few happy minutes with Omar Khayyam's poems, and Mary Garden is reported to have said that she personally preferred the Bible. "It's so original in its outlook," she is supposed to have cheerfully added. *Si non e vero, e ben trovato.* For the operatic atmosphere may recall many things, but seldom a Biblical point of view; except in the case of *Salomé*, who, let us hope, was incorrectly reported in the libretto.

So mused the scribe one day; and then came a brilliant idea. Why not look into this matter of the favorite book as relating to some of those great artists of the musical world of whom one frequently reads without having been admitted into their confidence on that point? Joyously she started forth, and at the end of some weeks of endeavor she closely resembled the cat that was run over by the steam roller. She recovered, but she's never been quite the same since.

Some Difficulties Encountered

For some of the great artists regarded the question as an intrusion on their carefully guarded privacy. Other some were fascinated by the idea, promised to send lots of information immediately, then easily and promptly forgot all about it. Some, again, were so deeply entrenched behind previously prepared positions in the shape of safeguarding families, faithful retainers or overzealous secretaries that no tastes in that line were divulged except at second hand; and some were injured at the thought of restricting widely extensive knowledge such as theirs to one book, or even four or five. Many, alas! considered, as is the manner of the artistic temperament, that time is a mere detail, and that the writer was in undisputed possession of all that there is, with the result that "in a few weeks" would do nicely.

Until finally the Managing Editor fixed a stern eye on the palpitating scribe, and said like this:

"Woman, do I get that story this week?" or words to that effect. Whereupon she proceeded to catalog some of the results of her research.

Just as we thought! Clarence Whitehill, most dignified of baritones, whose stately *Wotan* and virile *Escamillo* have thrilled us once and again, prefers novels, "the lighter the better."

Nor about contraltos can you most always generally tell. For, whereas Carolina Lazzari, the beautiful young Chicago Opera contralto, devoted in most serious-minded fashion to her art and its exacting requirements, loves, so we are assured on best authority, the works of Mark Twain and other humorists, Margaret Matzenauer prefers Robert Browning to any other English author.



Photos by Bain News Service

A Half Dozen Artists in Literary Moods. No. 1—Ethel Leginska Reading Huneker's Essays; No. 2—Paul Althouse Reads a Book a Day; No. 3—Margaret Matzenauer Indulges in Robert Browning; No. 4—Jascha Heifetz Prefers Shakespeare; No. 5—Max Rosen Goes in for Conan Doyle and Mystery Stories; No. 6—Wynne Pyle Confesses to a Preference for Thackeray and "Vanity Fair."

Being especially gifted as a linguist, the Metropolitan contralto reads French Italian, Spanish and German in the original. We note in passing the feat that she has accomplished in being able to read Browning in his native tongue; and we make no doubt that she could, if put to it, negotiate an untranslated version of Henry James in the vernacular. As yet, Mme. Matzenauer does not read Russian, but she has hopes. She was one of the first to read "The Four Horsemen of the Apocalypse," which she devoured in Ibañez's original Spanish, and was already familiar with several other works of this writer, practically unknown to this country until "The Four Horsemen" started on their gallop.

Althouse "Reads Everything"

Paul Althouse's record is "a book a day and a magazine a night." "Everything," remarks the Metropolitan's American tenor, comprehensively, when you ask him what he reads. If you demand the classifying of his favorite authors in the order of their importance to him, Dumas the elder comes first; next Turgeneff, and third, de Maupassant. Enter the "Four Horsemen" again. Mr. Althouse recently finished it, "amidst," as the reporters say, "the wildest enthusiasm." One wonders where, among all this bookish devotion, the tenor finds time to sing; but on inquiry it is discovered that "movies and social stuff" mean nothing

in his life, and theaters but little; but that books, gymnasium and yet more books form his recreation.

Pianists seem to run to "Vanity Fair." So we had suspected; but then we made most of our inquiries among those of the Vanity Fairer sex. Three of them, Wynne Pyle, Paula Pardee and Ethel Leginska, declared themselves devoted to the Thackeray masterpiece.

Miss Pyle says it is because "Vanity Fair's characters always have been and always will be; they are types of every generation, for every generation." Miss Pardee claims that she knows any amount of *Amelia*, some *Becky Sharps*, and "would like to meet the clever old *Miss Crawley*." Miss Pyle also loves Cervantes' "Don Quixote" and "Jean-Christophe." Romain Rolland's famous work she reads in French. But her greatest favorite is "Once Again," by the Swedish woman writer, Selma Lagerlof, which she reads over and over in a German version.

Leginska's Taste Varied

Ethel Leginska's literary tastes are catholic to a degree, ranging from Hardy to Huneker, James G., whose writings, says the brilliant little English pianist, "I adored before he ever began writing criticisms for the *New York Times*, and just because he is a critic doesn't in the least affect my admiration for him as a great writer." *C'est bien possible.* H.

G. Wells is another of her great favorites; Thomas Hardy grips her by his situations. Dickens she loves, not only "for his queer characters" but also because she feels all through his works the atmosphere of her homeland, England. The marvelous style of Flaubert "never fails to fascinate her, and the *The Good Book* she admires as a great piece of literature, irrespective of anything else." Lord Hunsany, playwright, Sabre, the great naturalist, and George Meredith, most cryptic of English novelists, these are also popular with her; but the greatest of these is Oscar Wilde, whose "Birthday of the Infanta" she hopes some day to use as an opera libretto.

When I talked with Guiomar Novaes one day last spring and we spoke of our favorite books, I expected, from her depth of knowledge of people as well as of music, that this sweet-faced, gentle-mannered Brazilian girl might be like a former schoolmate of mine, who chose "Gibbons' Decline and Fall" for light reading during the summer. But to my delight the "Paderewski of the Pampas" (*vide* Huneker before mentioned) told me she loved nothing better than 18th century French memoirs. Still, when one recalls the depths of knowledge that underlie the fluffiness of those brilliant records of a most brilliant time, perhaps the choice was not so surprising after all.

[Continued on page 6]

FAVORITE BOOKS OF YOUR FAVORITE ARTISTS

[Continued from page 5]

Young Mischa Levitzki, he of the fairy fingers and the enthusiastic audiences, has lately read "Jean-Christophe" in English, and since then it is one of his greatest favorites. He reads much and deeply, both in Russian and in German, and prefers the works of Tolstoi. As a boy he is reported to have liked to read "adventure stories," which sounds very real and boylike, even for a child prodigy. Yet another former child-wonder, Aurelio Giorni, the youthful Italian maestro, prefers, in English, so he confided to me, *The World Almanac* for its "statistics." In French, he likes Molliere's plays best; in his native tongue, "Orlando Furioso"; in German, the poems of Schiller, "because they make such lovely songs."

Max Rosen loves Conan Doyle and mystery stories, but adores the poetry of Goethe and Schiller; for this young ex-

ponent of romance in his violin playing must have its flavor in his reading. But to bear out the theory of the unexpected taste comes his fondness for those analytical Scandinavians, Strindberg, Bjornson and Ibsen.

Marguerite Namara, the lovely lyric soprano of the Chicago company, admits frankly that her interest in reading has increased since she married a literary husband, Guy Bolton, the playwright. The moderns of England and France appeal to her, especially Shaw, Wilde, Merrick, Galsworthy and Rolland. "And, at the risk of being annihilated," she adds, "I must say that I adore the Austrian playwright, Schnitzler."

Claudia Muzio, the Metropolitan soprano, knows exactly what she likes, vivid, beautiful young thing that she is. Gabriele d'Annunzio's poems for her; first, last, and all the time. But with Frances Alda, it is something else again.

She finds it terribly hard to choose among her favorites. There is a book, "The Romance of Words," a study of etymological history and beauty that she considers more interesting than any novel; and well she may. Then there is a book she would not be without, "Worry, the Disease of the Ages"; another original choice, quite in keeping with her brilliant unusual personality. Rare editions of eighteenth century French music she "likes best of all"; she showed me some wonderful ones. But for fiction she cares very little. "The Four Horsemen" got her attention and approval; but otherwise, "Fiction is to read on trains," she says, laughing.

No Fiction for Gatti!

As for her husband, Signor Gatti-Casazza, he has a magnificent library in several languages, but not one volume of fiction. "Why should he bother to read

about imaginary people?" she smiles. Why, indeed? Considering all that comes under the observation of the man who heads the Metropolitan Opera, he could probably write a novel a week himself, if he wanted to!

When the time came to inquire as to the literary tastes of Jascha Heifetz the scribe shivered. For life is full enough as it is of the bumps of disillusion, and if that wonder-boy of the violin had disclosed a taste for Nick Carter in Russian translations, it would have been too much to bear. But it was not thus to be. Of English works, Mr. Heifetz loves Shakespeare's most; cannot, indeed, specify one beyond another, because he loves them all. Tolstoi is his favorite Russian author, and of all the great dreamer's works, this youth of the music dreams cares most for "War and Peace."

Ay de mi! Now, will you stop reading Robert Chambers?

FLONZALEYS' ART DELIGHTS MONTREAL

Chamber Music Interpreters in Engaging Program—Brown and Dufault Score

MONTREAL, CAN., Feb. 21.—How exquisitely the Flonzaleys play! J. A. Gauvin presented them at His Majesty's Theater on Sunday afternoon before an audience representative of the best in art and music here, which filled the theater comfortably. There is a quaint Old-World air hangs over the Quartet, and its music has the serene perfection of a Watteau painting. The musicians played Debussy, Beethoven and the unfinished Roussel, which was coldly received. Goossens and Grainger, however, earned encores. It was an afternoon of sheer delight.

Last night Eddy Brown played for the Ladies' Morning Musical. His charming personality and brilliant playing

brought much reward in the way of applause, although he had the courage to forego many encores. The serious purpose in his playing seems somewhat less than heretofore. Can it be he is gravitating toward the merely show artist, the Elman type? Heaven forbid!

Cedia Brault, mezzo-soprano, assisted by her brother, Victor, pianist, gave an interesting recital at the Ritz-Carlton on Tuesday night.

Paul Dufault, the Canadian tenor, sang at Monument National yesterday, assisted by Albert Chamberland, violinist, and Gabrielle Poirier, soprano. The affair was particularly successful, Mr. Dufault's voice ringing out beautifully. It is of exquisite timbre and he manages it skilfully. He starts on a transcontinental tour immediately, under the management of Laberge and Michaud.

The second Dubois String Quartet recital was given Wednesday evening at the Windsor. The Quartet is getting to be more of an aggregation of soloists and solos every appearance, which is deplorable.

R. G. M.

Among the artists whom Richard Hageman has accompanied are Margaret Matzenauer and Thelma Given.

How Paul Althouse Leapt from Choir Loft to the Metropolitan

LIKE several other American singers who have made a name for themselves in the musical world, Paul Althouse counts the church choir responsible for his start. From the age of six to his present twenty-eight years Mr. Althouse has been a singer. At the advanced age of ten he was soprano soloist in the most important church in his native city, Reading, Pa., and at fourteen he was a full-fledged tenor.

Many visions as well as many positions did Paul Althouse have before he settled down and became a real singer. After the customary four years at High School, in which chemistry, football and singing figured most prominently, young Althouse accepted a position in the chemical department of the Reading Iron Works. But the lure of higher education soon claimed him and he chose Bucknell College because it was the Alma Mater of Christy Mathewson of baseball fame, at that time the young tenor's close friend and idol. From Bucknell the road led to Philadelphia and a job in a bank, which, however, had little attraction for the artistic and music-loving nature which then began to assert itself so strongly and very soon afterwards Mr. Althouse found himself one of the vast army of ambitious and talented young aspirants for vocal fame and fortune that make New York the Mecca of the entire country.

But here the story differs from that of the vast army, for within six months after his arrival in New York, totally unknown and without any stage or professional experience, Paul Althouse was engaged to sing at the great Metropolitan Opera House, the first American tenor without European experience to sing leading roles at the famous Metropolitan. During his second season there he was chosen to create the important role of Dimitri in "Boris Godounoff" at the premiere of the great Russian opera and later that season ap-

peared as the Duke in "Madeleine," the Victor Herbert opera which had its initial performance at the Metropolitan Opera House. Such was his success as a "creator" that when Giordano's opera, "Mme. Sans-Gêne," was given its world's premiere, with Miss Farrar in the title rôle, at the Metropolitan in January, 1916, Paul Althouse was again cast for an important rôle.

Still further honors were heaped upon the American tenor when he created the part of the Squire in Reginald De Koven's "Canterbury Pilgrims" at the first performance on any stage of this new opera in English.

At a special performance of "Mme. Butterfly" the young American tenor astonished everyone by his magnificent singing of Pinkerton to the "Butterfly" of Miss Farrar. This was his first big leading rôle, but immediately following his success he was cast for others, such as Mario in "Tosca," Turiddu in "Cavalleria Rusticana" and other parts made famous by Caruso. Last season Mr. Althouse created the principal tenor rôle in Charles Wakefield Cadman's American opera, "Shanewis," and this season kept up his record by being cast for the title rôle in the production of Weber's "Oberon."

In addition to his operatic triumphs Paul Althouse has been heard in concert in practically every important city of the United States. He has appeared with the New York Symphony Orchestra, the New York Philharmonic and many others of the leading orchestras of the country.

As a recitalist he has sung on all of the leading music courses and invariably won a re-engagement. In Chicago recently a leading critic called him the "American Muratore" of the concert platform. As a favorite tenor for festivals his re-engagements for three consecutive seasons at the Evanston, Ill., and Richmond, Va., Festivals and his four consecutive engagements for the Norfolk, Conn., Festivals testify to his popularity.

VOTICHENKO GIVES A UNIQUE CONCERT

Tympanon Exponent Is Assisted by Eva Gauthier and Russian Symphony

The Concert Intime given on Sunday evening at Maxine Elliott's Theater of old and modern music as presented by Sascha Votichenko and others, attracted a large audience. Assisting Mr. Votichenko were Mme. Eva Gauthier, soprano, and the Russian Symphony Orchestra, with Modest Altschuler conducting. Count Ilya Tolstoi, son of the famous Russian philosopher and novelist, made an address.

The principal interest of the evening centered upon Mr. Votichenko's exposition of the resources of the tympanon, an instrument of medieval origin which came out of Russia. The tympanon in appearance is something like a glorified xylophone played with hammers and by plucking its strings, producing a subdued mellow tone that aptly conveys the spirit of the Russian folk song.

Mr. Votichenko made a poetic figure as he sounded the instrument and interpreted the music of the folk songs not only of his own country, but also of France, Italy, Belgium and England. One of the most striking compositions played on the tympanon was the "Bells of Freedom," a programmatic piece written by Mr. Votichenko in which he gives an original interpretation of the "Star-Spangled Banner," mingling with it bugle calls and bells. The "Rhapsody Russe" which followed it was a compilation of the old folk themes of greater Russia, Caucasia, Siberia and the Ukraine, composed in collaboration with the late Count Tolstoy. French themes of the seventeenth and eighteenth centuries, a "Rhapsody Celtique" and a "Dances Cosaques" were other enjoyable tympanon numbers.

The program began with Count Tolstoi's address on the significance of music in Russian life, delivered in a manner as sympathetic as it was informal. He recalled his father's definition of art as the expression of an emotion, through the medium of music. He emphasized the national characteristics of the music of various nations, and then proceeded to explain how integral a part music plays in native Russia. The child was welcomed at its birth with song, its marriage was observed with song and when it came to die there were songs at its funeral. He related his illustrious father's deep interest in folk songs of Russia and paid a tribute to Mr. Votichenko for his efforts toward increasing their general recognition.

The orchestra, under the spirited leadership of Mr. Altschuler, then played for the first time Mr. Votichenko's "Hymn of Free Poland," dedicated to Mme. Olga Petrova. This was written in true national style with a stirring rhythm and real melodic beauty. Glinka's Overture from "Russland and Lyudmila" came between this and "Easter Time in Little Russia," which was also played for the first time. In this extraordinary composition Mr. Votichenko attempted to express the religious mysticism of Easter and the quickening of nature at springtime as it is felt in his home land. The sound of bells, the stern chants and psalms blending and contrasting with the fierce Tartar rhythms made a colorful, sometimes melodic, sometimes

bizarre effect which called for "Bravos" and applause from the audience. In this number the celesta was played by Mabel Hughes. Mme. Gauthier made a welcome addition to the program and her singing of an aria from "Lucrezia Borgia" and a Chanson Flamande arranged by Alexander George were well received by Alexander George were well received.

The program came to a close with a Marche Heroique composed by Mr. Votichenko, and dedicated to the heroes of the war.

C. F. O.

COLORADO TOWN IS ACTIVE

Greeley Takes Steps to Secure Permanent Oratorio Organization

GREELEY, COLO., Feb. 12.—With a view to broadening her already extensive musical scope Greeley is bestirring herself in behalf of a permanent oratorio society. At a meeting held Feb. 11 an organization was started among the town-people which will keep in active service a chorus of 200 voices. The idea is to give two oratorios a season, one being given during the justly popular May Music Festival, with well-known singers as soloists. Under the direction of Prof. John Clark Kendel of the State Teachers' College, the big chorus organized each season for the festival has done such fine work that there is a strong feeling of civic pride which demands a permanent organization.

The Greeley May Music Festival brings to the city such artists as Zimbalist, Mme. Matzenauer and Henn Scott. Among Greeley's many musical activities must be mentioned the People's Service, known from coast to coast as "The Greeley Idea." It is a union service of four churches of different denominations, presided over by all four ministers and boasting a chorus of a hundred voices which sings excerpts from different oratorios. This chorus is directed by Professor Kendel, who is the main musical stay of the entire county.

On the evening of Feb. 12 what the genial Professor Kendel referred to as a "three-ring circus" was given in the college chapel, presenting the Philharmonic Orchestra of forty local musicians and the Women's Chorus and Girls' Glee Club of the college, all three of which are directed by Professor Kendel. Despite the fact that the orchestra is short seven instruments it is in better musical trim than ever before. As to the other organizations, superior choral singing is not often heard than that delivered by these young women.

L. W. C.

Demonstration of Perfield System in Boston

The Perfield music system was convincingly demonstrated by Mme. Ellis Perfield, at the Brunswick Hotel, Boston, Mass., Feb. 21 and 22. Classes will open there March 7 and 8 and continue every other week on Fridays and Saturdays. Invitations were extended to teachers to attend the first lesson which will be given gratis.

PORTLAND, ORE.—Mrs. Virginia Spencer-Hutchinson, contralto, sang several numbers at a recital directed by Mrs. Alice Brown Marshall, Feb. 14, in her studio.

MABEL WOOD HILL

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MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

Did you ever stop to think what the feelings of an artist must be when the day after he has appeared he reads the criticisms of his performance, especially if it is in the nature of a début, and finds that they range all the way from expressions of praise to giving a long list of his deficiencies and scarcely according him much, if any, credit? This is about the case of Arthur Rubinstein, the Polish pianist, who made his début here about twelve years ago and reappeared in New York the other day.

Pierre V. R. Key, of the New York *World*, who represents what I would call the attitude of the average audience in his criticisms, found much to praise in Mr. Rubinstein's playing, though he somewhat tempered that praise in the article that he wrote the following Sunday.

Huneker, of the *Times*, also found something to commend in Mr. Rubinstein's performance, indeed said that Rubinstein reminded him somewhat of Sauer, and also of De Pachmann.

Krehbiel, however, "the dean of the critics," as he likes to be called, found that there was scarcely anything to commend in Mr. Rubinstein's playing but "speed, speed, speed" and a certain impetuosity which he exercised "regardless of the thoughts and emotions which great composers put into their works."

Finck, of the *Evening Post*, said that "the general impression produced was one of mingled pleasure and displeasure. Pleasure because of his mastery of the keyboard, his energy and enthusiasm. Displeasure because of his tendency to blur rapid passages and harmonic changes by careless use of the pedal, because of an excess of storm and stress, and particularly because of a tendency to take the bit between his teeth and run away!"

A musician of experience, who has heard a good many pianists in his day, thinks that Rubinstein may be compared, with regard to status, more properly with the playing of Rosenthal, the Austrian.

At any rate, Mr. Rubinstein can feel gratified that he has aroused a great deal of interest and managed to secure from the critics considerable diversity of opinion, some of which he may take to heart.

* * *

Apropos the critics, I find an informing paragraph in Henry T. Finck's contribution to a recent issue of the *Evening Post*, in which he speaks of "the day's job of a critic" and makes a reference to his duties much on the line of what I wrote you a little while ago, namely, that the average person who hears a certain amount of music, recitals, concerts, opera, and is thereby more or less uplifted, has no conception of what it is to hear three and four, and sometimes even five performances a day, which the critic has to do, and write about them.

According to Finck, a lady once said to him:

"You lucky man, to be able to hear so much music without paying a cent!"

When he offered to share his delights with her for a fortnight, she was ecstatic, but after ten days she began to have other engagements. And there you have it!

By the bye, except Finck, most of the critics did not seem to approve of Mary

Garden's *Carmen*. To me Mary Garden represents an artistic intelligence of the first rank. But after all, never mind what our intelligence may be, we are limited by our medium of expression, and that is the body, and furthermore, there is that so-called subconscious self which comes up from the past to regulate us willy nilly.

In Mary Garden's case her Scotch ancestry disposes her largely to the ideal. That is why she is so inimitable in "Le Jongleur," "Mélisande," also in "Thaïs." But for the very same reason she would be ill disposed to *Carmen*, of whose moral weakness she would inwardly disapprove. In the next place, Mary Garden is of fine fiber, and *Carmen* was, you know, somewhat coarse.

* * *

There appears to be a consensus of opinion that *Dinorah* is Galli-Curci's best rôle, and that after that come *Rosina* in "The Barber" and *Linda*. Certainly she made a great impression the other night in "Dinorah," where the shadow dance gave her the opportunity which enabled her to make such a wonderful impression the first night she appeared here in New York last season.

The particular point about this lady to which attention has been called, from time to time, is her tendency to sing off the pitch, as it is called. Now the other night she was far more true to pitch, which would lead to the conviction that it is not because she is lacking either in musical intelligence or in the possession of a musical ear, but, rather, that she is not of a particularly strong or robust nature and consequently if she is tired or does not feel in good condition she will sing flat. This would dispose of all those eminent authorities who insist that her tendency to sing flat is due not to her condition but to faulty voice production and all the other causes that those gentry have at their fingers' ends to account for every blessed thing that happens under the sun.

* * *

Kenneth Clark, one of your former editorial writers, who has been doing such notable work as a song leader, was very generously referred to the other day by a prominent musician in Washington, who said that it was not generally known that Mr. Clark was directly instrumental in causing Congress to make the appropriation by which the number of song leaders in the camps was greatly increased. It appears that Mr. Clark made so successful a début before the Arts Club in Washington that he received an invitation to appear before the Friday Morning Club, a leading musical organization in Washington. That caused him to get an invitation from the Congressional Club of Ladies, at which several Congressmen were present. They were so enthused that they went over to Camp Meade and heard the boys sing, on which they put over the extra appropriation for song leaders.

Now this brings me to say of the boys who left the organization of MUSICAL AMERICA—some volunteered, others were drafted—that every one of them made good.

By the bye, I just got a letter from another of your assistant editors, Richard M. Larned, Jr., who writes from Remagen-on-the-Rhine, where he is with the Army of Occupation. He has been with his regiment ever since it first arrived in France.

He says:

"When we were not fighting we were hiking, and our billets were mud holes, or hay lofts, or shell-torn houses. Stationery for a letter was almost as rare as a bath or a civilized meal. After we had completed our drive in the St. Mihiel sector and were temporarily in support, I managed to write a few letters home.

"Things are very tranquil on the Rhine. The Germans accept their present situation very facilely—at least in the districts in which the Army of Occupation is stationed. I think they will gradually establish themselves in an orderly government and that there is little real danger of Bolshevism in Germany. These Dutchmen are too conservative by nature to indulge in any very wild experiments—in fact, I think that at heart they remain imperialists and that in the minds of most of them the Kaiser's only fault is his failing to accomplish his ends. They have no conception of how much they have to learn and how much they have to suffer before they can look the world squarely in the eye again. They have a long distance to travel before they can be worthy of the trust of the world."

* * *

Judge Abraham J. Dittenhoefer died the other night at the ripe age of 83 years. A Southerner by birth, he obtained a prominent position as a lawyer in New York City. He came into par-

ticular prominence in the musical world for the reason that he was the counsel for the Metropolitan Opera Company in the suit brought by Mme. Cosima Wagner, the widow of Richard Wagner, to restrain the production of "Parsifal." He defeated the injunction asked for by the Wagner heir. He also secured a good deal of glory by securing enactments of amendments to the United States Copyright Law and to the Penal Code of New York, making it a misdemeanor to pirate plays. Up to that time anybody could steal a play by simply attending a performance and taking the dialogue and story down in shorthand.

Judge Dittenhoefer was a very popular man among the Thespians and received considerable recognition from them. He was also a very prominent Republican politician and the close friend and legal adviser of Sheridan Shook, of the memorable partnership of Shook & Palmer, who years ago ran the Union Square Theater, which was then the leading theatrical house in New York City, coming only second to Wallack's, when that house was at its prime under the direction of the late Lester Wallack. It was under the regime of Shook & Palmer that Dennery's play, "The Two Orphans," was produced. The critics said it wouldn't run a week. Well, the first performance wasn't very good. I believe it is still running somewhere, and that is thirty, if not thirty-five years ago, at least. It was at this house, and under this management, too, that Bartley Campbell managed to break through the absolute prejudice against American playwrights and with his "My Partner" made a record success.

* * *

The directors of the Orchestra Association in Chicago have announced that Frederick A. Stock will resume his place as conductor of the Chicago Symphony Orchestra. This will be good news to many people who have known of Mr. Stock's notable work and of the fact that the reason of his temporary withdrawal was not due to his having taken any active part in Hun propaganda, like his confreres, Dr. Muck and Kunwald were reported to have done.

Stock, you know, took out his first papers long ago, but neglected to take out his second papers. When the trouble came, through the war, he found that he was in a pretty bad position, and so withdrew temporarily, his place being, as you know, taken by Eric Delamarre, a musician, composer and music critic, who did very capable and satisfactory work in the interim.

Stock is particularly fitted to conduct the old Theodore Thomas organization, for the reason that he was with Thomas for many years, understood his methods and ideas thoroughly, and in fact used to rehearse the orchestra for Thomas; often, indeed, conducted in his place. So that Thomas could have no more fitting successor.

And then, too, it must be admitted that Stock maintained the orchestra at a high standard. As an additional reason for satisfaction that he has come back is the fact that he took frequent occasion to present the works of American composers. Indeed, I believe he was one of the first conductors of prominence to do so.

* * *

The other day De Koven, in the New York *Herald*, saw fit to take a fling at Gatti-Casazza because he had provided Reinhard Werrenrath, the very successful and exceedingly popular baritone, with a very small rôle, in which to make his operatic début. De Koven in his article virtually accused Gatti of being insincere and really unfriendly to American singers.

As I said before, while I hold no brief for Mr. Gatti, fair play is a jewel, and it does not help the situation to be continually carpings at a man except you have cause to do so. Now the facts in the case are that when Gatti engaged Werrenrath, as he thought he might be successful on the operatic stage, he told him that he would like to make his début as auspicious as possible and so suggested *Amonasro* in "Aïda." *Amonasro* is not only a hazardous but a very strenuous rôle during the period in which he is on the stage. Furthermore, anybody appearing in the rôle, in which certain of the greatest baritones, by the bye, have not been conspicuously successful, must immediately challenge comparison with some of the greatest artists, notably Victor Maurel, who made the rôle conspicuous. Werrenrath, it seems, thanked Gatti for the opportunity offered him, but said that as he had never appeared in opera in his life before he thought it would be a mistake for him to make the experiment in a rôle that was exacting and would surely cause him to be compared with some of the most distin-

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 161



Louis Hasselmans, French Conductor of the Chicago Opera Association—A Son of the Great Harpist Alphonse Hasselmans

guished singers of the past. On this Gatti suggested *Silvio* in "Pagliacci." Werrenrath replied that this was just what he would like. *Silvio* is a singing rather than a dramatic rôle and so offered Werrenrath a suitable and sensible entrance into the new field. The wisdom of the selection was shown by the fine success Werrenrath had.

With many of the criticisms of operatic and other matters that De Koven writes I am heartily and sincerely in accord but he seems to have some grouch against Gatti and so loses no opportunity of giving expression to it, which militates against his power as a fair and unbiased critic. We need De Koven.

I say this for the reason that those who are sincerely interested in giving the American composer a fair chance, on the merits, and also those who are in favor of fair criticism, look to De Koven for representation, especially as he now is writing for so powerful a paper as the *Herald*.

Last Sunday De Koven took a certain "Western confrère," as he calls him, to task—no doubt referring to our distinguished friend Donaghey, of the Chicago *Tribune*—and in a very polite but effective manner roasted him to a turn.

"When the operagoing public," says De Koven, "is required to pay present prices for present operatic performances it certainly desires to be accurately, intelligently and competently informed as to the musical value of any operatic performance it may wish to attend. Therefore, the average musical reporter, among whom my distinguished confrère wishes to be classed, who aims only to exploit his own uninformed personality at the expense of the artists, composer and every one else connected with the performance he aims to report and usually decries, who would sacrifice his grandmother to an epigram and any one else he cares for to a pun, is, in these days of generally competent criticism, an anachronism, a by-word to all intelligent musicians and a deterrent and destructive influence as regards all real national musical development."

Now this is good, sound sense and we need more of it.

MEPHISTO'S MUSINGS

[Continued from page 7]

The reappearance of Mme. Samaroff with the Philadelphia Orchestra, under the direction of her husband, Leopold Stokowski, and her unqualified success, should dispose of the rumors which have been prevalent for some time past as to disagreement between these two distinguished musicians the cause of which has been given as "the artistic temperament." Mme. Samaroff, who you know was originally Miss Hickenlooper, coming from a fine and notable family in St. Louis, and who is, therefore, a good American girl, has won unqualified distinction as a pianist of the first rank. In fact, I consider that she is one of the many American girls who have shown that they can rank with the very best that the Old World has given us among the pianists. The time is coming when the knowledge that an artist is an American will be helpful.

* * *

Writing about pianists reminds me that Paderewski's wife recently wrote to her son, W. O. Gorsky, who is in this city, describing the attempt on Paderewski's life and also the general conditions in Poland, which appear to be pretty serious.

You may remember that some years ago the charge was made by a certain Bohemian literateur to the effect that Paderewski had not treated his stepson with the consideration that might be expected on account of his great wealth and that he virtually left him and his young wife to suffer under particularly sad circumstances in Paris. As a matter of fact, I believe Paderewski went very far in the support he gave to stepson Gorsky, though his pride prevented him from answering the criticism to which he was subjected at the time by a certain notorious musical sheet which was endeavoring to make him come up to the captain's desk and settle.

In Mme. Paderewska's letter she states that "neither pen nor words could describe Paderewski's entry into Posen. He was greeted as a saviour, a liberator. Such greeting could only be given by a people whose lot had been slavery for over a hundred years."

The fact that Mr. Paderewski has been chosen as the first President of Poland has caused a number of newspapers, and also some people of great prominence, to review their view of the musician, which was practically that outside his music he did not amount to much. Paderewski is making them realize that an artist such as he is, also a man of great education, culture and breadth of mind, is just as able, and perhaps more able, to occupy such a responsible position as the one that he has assumed, than any of the old cut-and-dried statesmen or rulers. And why should Mr. Paderewski not be able to be the best head of the new republic of Poland? He has traveled, he has seen the world, he has come in contact with multitudes of people, he has had every possible opportunity to broaden his mind. He has also had opportunity to view the manner in which the different forms of government work out. So he comes to his post with a tremendous experience, which, allied to his known patriotism and enthusiastic love of his own people and country, make him logically the best selection that could be made—that is, if the reactionaries permit him to occupy the job and do not kill him off before he can fulfill it.

* * *

The reported trouble between Mary Garden and Marcel Journet, the distinguished French basso of the Chicago Opera Association, and which it was said would result in his leaving for France and her leaving the organization, was nothing but a tempest in a teapot. They say that the trouble arose because Mary Garden would not sing with Journet in "Faust" in Chicago, and so George Baklanoff, the Russian, was substituted for him as *Mephistopheles*. Journet says the reason that his place was taken by another artist was that he has too much voice, and so Mary Garden objected to him. I doubt this, for the simple reason

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that Mary Garden's popularity is so assured among those who appreciate her—and that is a very large portion of the public—that she is not in the position of a good many singers who have to rely purely on their voices. Her power, as I have said again and again, rests on her genius as an artist, her ability to give the spirit of the character she presents, such as no other that I know of can do. And this is particularly shown, as I have also contended, in what I would call ideal parts. I am buttressed in my opinion in this regard because I notice that Henry T. Finck, in the *Post*, gives Miss Garden due credit for her marvelous impersonations, especially of "Le Jongleur."

* * *

So the *Chronicle*, a society magazine, has passed out. This magazine, you know, was started for exclusive circulation among the Four Hundred and their immediate allies and relatives. It was not to be obtained by the ordinary public or to be seen or sold on the newsstands. Its contributors were to be persons of great distinction. And indeed, some of the articles that it published were of a high order of merit. Some of them were banal.

The editor, known as Mr. Richard Fletcher, is a man of considerable ability, though the name Richard Fletcher, I believe, was camouflage for Mr. Richard Fleckheimer formerly of Cincinnati. His principal ally was Mrs. Jay, a society lady who made herself conspicuous by her vicious attacks on Stransky and others on the ground that they should be interred or thrown out of the country simply because they were alien enemies. She also vehemently protested against the performance of any German music and by that managed to attract considerable notoriety.

Well, the *Chronicle* has gone the way of all exclusive publications, for it surely is an anomaly that anything which belongs to "publicity" should be "restricted."

* * *

A Madame Schoen-René has recently written to the *New York Times* some correspondence in which she takes a very gloomy view of musical conditions in Germany and adds to this that she sees no particular hope for revival for a long time to come. This rather conflicts with the rose-colored views of music conditions in Germany during the war which we used to get from time to time, and which were evidently inspired by faith rather than fact. However, Mme. Schoen-René, who was here, you know, in this country, where she gave some music lessons, is apt to be pessimistic. There was a time when she did not have very much good to say about the United States, when she was in Berlin, so I believe.

In the same article there appears an interview with Jadlowker, who, you remember, was at one time a member of the Metropolitan. He said that he had intended to take over the Royal Opera House in Berlin and run it on lines similar to those on which the Metropolitan Opera in New York is conducted, but he has abandoned the project. Well, before they could run an opera house on the lines of the Metropolitan they would have to have a very different régime than prevailed under the management of the old representative of the Berlin Opera, Count Hulsenhaeseler, who might have made a good character in a comic opera but as an impresario was something between a joke and a crime.

Advices that I have received from overseas show me that the outlook for the music teachers in Germany is also likely to be bad for some time to come. You know they used to fatten and ripen on the American students who went over and who had been persuaded by some American musical sheets that Berlin was the only place to go to get real "atmosphere" and a musical education. I guess the people in this country are beginning to think a little differently on that score. There was one fraud that was particularly practised in Berlin, and that was that the average student never really got at the great teacher. All he or she had as an instructor was the *vorbereiter*, a talented pupil who took the place of the master and prepared aspirants for the master, who took the money, of course. While there were undoubtedly some very competent music teachers, both instrumental and vocal, in Berlin, at the same time there are others equally as good in this country.

One thing the war has done to help us, besides the exposures made by your Editor, is that the old myth that it was impossible to get a musical education in this country has been pretty well exploded. Possibly by the time normal conditions return, and that will not be so easy nor will it be accomplished in a brief period, we shall have disposed of the craze for everything and everybody

foreign, whether they have merit or not, and will be a little more inclined to stay at home and keep out of trouble and find that there are just as good teachers here as anywhere else the world over, and that there are really opportunities, too, for advancement, just as good as there are anywhere else. The fact of the matter is that this country has been under a misapprehension as to the whole musical situation abroad. Very few people have realized the truth. One of the things that was not generally understood was that there was a certain type of so-called musical papers, a certain clique of critics and others, who were, all for pure reasons of graft, interested in maintaining the foreign myth. There was money in it for them. One of these so-called musical sheets was virtually based on Berlin and the maintenance of Berlin as the only place where you could really get a first-class musical education. And this doctrine was preached in and out of season. It was a prolific source of revenue.

* * *

You may remember that I described an incident that happened to President Wilson when he first landed at Brest, on which occasion several thousand of the French school children sang, "Ell, 'Ell, ze Gang's All 'Eere," which, with infinite humor, they had been taught to believe was the American national anthem by

ADELINA PATTI REPORTED DYING

Seriously Ill at Her Castle in Wales, Says a Liverpool Paper

It is reported by the *Liverpool Post* that Adelina Patti, the famous opera singer, is dangerously ill at her home in Wales, and it is feared that she may die. The Press Association, however,



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Adelina Patti, Probably Her Latest Photo-graph, Taken as She Visited Wounded Soldiers in Her Own Ward at Swansea Hospital in England.

claims that the reports of her serious illness are unfounded and that she is convalescing at Brighton.

Born in Madrid, Spain, in 1843, Adelina Patti was the daughter of Salvatore Patti, a Sicilian tenor, and of a Roman prima donna known on the stage as Signora Barili. While she was a baby the future opera queen was brought to New York. She appeared here at Tripler Hall in 1850, when she sang arias from the "Barber." Again at thirteen she appeared in public here, and at sixteen she won a tremendous success in "Lucia di Lammermoor." At this time she was making \$100 a week, and in 1861, when she sang at Covent Garden in "La Sonnambula," she got \$750 a week. The Metropolitan guaranteed her \$5,000 nightly. Altogether, in the forty years of her great fame, she is said to have earned \$5,000,000.

At the age of sixty-five she made her last professional appearance in London. Since then she has spent most of her time at her castle in Wales, Craig-y-Nos, with her third husband, Baron Cederstrom. She was first married to the

doughboys who first went over. A similar incident is described by Philip Gibbs, a noted war correspondent, who, addressing a large audience at Carnegie Hall, said that one of the most amusing incidents of his experience in the war was at the entry of British troops into Bruges in Belgium, where ten old men in tall hats, the city fathers, gravely directed the singing of three verses of "Tipperary," under the impression that it was the British national anthem. Well, at any rate, "Tipperary" is original, which is more than the British national anthem is.

* * *

Antonio Scotti has left us and is making his annual pilgrimage to Palm Beach. So all the sweet maidens who worshipped at his shrine are in half mourning.

People have often wondered how Scotti managed to keep his shape and his voice. One of the reasons is his exceedingly abstemious diet and as a recipe, if you suffer from excess of adipose, I think he would advise you to be careful of your fluids at meals and drink only between meals.

However, as one of his admirers said once, "Scotti he sing better when he is not-a fat but jus' plumply," an opinion which is shared by

Your
MEPHISTO.

Marquis de Caux (1868), whom she divorced in 1885 to marry Ernesto Nicolini. Her marriage with the young Swedish baron took place in 1899.

Patti is unique among opera singers in having been decorated with the Legion of Honor. The Czar conferred on her the Order of Merit and the title of "First Singer of the Court."

Her diamond jubilee last year was spent quietly at her castle because of the war. It is said that Sembrich once remarked of the great diva, "When you speak of Patti, you speak of a thing that was but once."

EMILY GRESSLER GIVES A PLEASING RECITAL

Emily Gresser, Violinist. Recital, Aeolian Hall, Evening, Feb. 20. Accompanist, Maurice Eisner. Parvin W. Titus, Organist. The Program:

Concerto in A Minor, Vivaldi; Nachez (accompaniments of piano and organ); Concerto No. 6 in B Flat, J. P. Rode; "Hymn to the Sun" (from "Cog d'Or"), Rimsky-Korsakoff; "Tambourin," Gossec; "Valse Sentimentale," Schubert (last three arranged by Sam Franko); *Andante Cantabile*, Tchaikovsky-Auer; *Rondino*, Vieuxtemps.

With much poise, developed doubtless from her fine experience for the last two seasons as assisting artist to Yvette Guilbert, Emily Gresser gave a pleasing recital to a large and friendly audience. In her first number, to which the piano and organ combined gave a stately support, Miss Gresser seemed less at ease tonally and technically than she did in the following numbers, which required more sprightliness than a measured, round tone. The Rode concerto, so familiar, was played with much dexterity, and some splendid work was done in the three Franko arrangements, all of which revealed intelligence and a youthful frankness in her playing. The audience found much delight throughout the program, and a pleasing and sympathetic interpretation of the Tchaikovsky and Vieuxtemps numbers brought the demands for several encores.

F. G.

Mrs. Edith Baxter-Harper Admirable Soloist at Brooklyn Meeting

Mrs. Edith Baxter-Harper, soprano, was the soloist at the meeting of the Brooklyn Civic Forum on Feb. 16. Before a large audience which gave her much applause and demanded many encores, Mrs. Baxter-Harper presented two groups. Beginning with the "Star Spangled Banner," the artist followed with the aria, "Vissi D'Arte" from "Tosca," which she had to repeat. Hawley's "Greeting" and Chaminade's "Summer" followed. "Ah, Love but a Day," by Gilbert, Ayward's "Khaki Lad" and Ward Stephens' "Nightingale" comprised her second group, although the five encores which she had to give lengthened her program. Beatrice Meller made an admirable accompanist.

OPERA AND CONCERT FILL ST. LOUIS WEEK

Zach Orchestra Gives Programs
Creatore Artists Give Fine Performance

ST. LOUIS, Feb. 15.—Music re-established itself on a peace basis this week, and devotees of the various branches of the art had their fill. At the eleventh pair of symphony concerts Director Zach presented an all-Tchaikovsky program, which was received with the same enthusiasm that has always greeted the larger works of the master. The program, which was played without intermission, started with a glorious reading of the ever-wonderful "Pathétique" Symphony. Then came one of the musical treats of the season, when Max Rosen, the young violinist, was heard for the first time here. Mr. Rosen played the brilliant Tchaikovsky Concerto. Such a facility as this young man showed was a surprise, and his truly remarkable technique and tone produced roused little short of a riot of enthusiasm. His performance was marked with a brilliancy and beauty which were delightful. As an encore he gave the second Dvorak "Slavonic Dance," with piano accompaniment, in the same faultless fashion. The concert closed with the "Pecaccia" from Tchaikovsky's Suite No. 3, Op. 55.

On the evening of Feb. 11, at the Odeon, the Apollo Club gave its second concert of the season, and a large audience showed its instant appreciation of the club's work and also that of the soloist. Under Charles Galloway's direction the men sang admirably. Tate's "In Old Japan," "The Star," by Mohring-Buck; "The Forest King," by Stange; "Somewhere a voice is calling" and Fay Foster's "The Americans Come," completed the choral part of the program. The soloist was Emilio De Gogorza, who was in unusually good voice. After a group of old English songs he gave Massenet's "Chanson de la Touraine" and three Spanish songs. His last group contained an aria from "Le Roi de Lahore," Massenet; "Song of the Night," Cyril Scott; "In Silent Night," Rachmaninoff, and "Viking Song" by Coleridge-Taylor. The reception which was given Mr. De Gogorza indicated that he is as great a favorite here as ever. His diction is one of the greatest merits of his work, and his numbers were chosen with fine taste. He was forced to give many encores, among them Bruno Huhn's "Invictus," which he gave in stirring fashion, and the "Largo al Facto" from "Barber of Seville."

"Pop" Concert Draws Crowd

The "pop" concert last Sunday was made particularly pleasing by the repetition of Borowski's "Trois Peintures," given several weeks ago at the regular concerts. The three delightful tone-paintings were again well liked. After a brief eulogy by Dr. Bitting, the orchestra played the Chopin Funeral March impressively as a tribute to the late Theodore Roosevelt. The Overture to "Raymond," "Valse Triste," Sibelius; "Egyptian Ballet," Luigini, and Waldteufel's "Skaters' Waltzes," completed the orchestral part of the afternoon. Ida Delledonne, the harpist of the orchestra, was the soloist, giving a solo, "Autumn," by John Thomas. She added an extra after insistent applause.

The doors had to be closed at three o'clock, and great throngs were turned away. It is regrettable that equal interest is not manifested in the attendance at the events of the regular subscription series.

Giuseppe Creatore came to town for four performances with his opera company, starting last Wednesday evening with "Aida." Although his répertoire was a bit hackneyed and a repetition of what has been presented here almost continually for the past ten seasons, the productions were very good and the company as a whole proved very well balanced. Particular interest was centered in Riccardo Martin, who was heard on the opening night as Rhadames. In power, resonance and beauty, his voice has grown since his last appearance here, and his performance was splendid from every standpoint. His "Celeste Aida" was a glorious bit of singing.

The American baritone, Greek Evans, a newcomer to this city, has a glorious voice and fine stage presence. His "Amonasro" was a fine bit of work. Louise

"Cantus Firmus" Solves a Picture Puzzle



By CANTUS FIRMUS

THE gentleman whose lateral perspective has been conscientiously reproduced by Cartoonist Raskin is not Ex-President Taft, nor is it G. K. Chesterton. But why pique our subscribers' curiosity any longer? The subject of the portrait

is a distinguished cartoonist whose voice has earned him the distinction of being the greatest living tenor. P. S.—The rotundity attributed to the famous tenor exists merely in the fancy of Mr. Raskin. But the retroussé nose and the cane are facts.

Darclee sang *Aida* in a most satisfactory way, and Jeanne Gordon, as *Amneris*, was a beautiful sight to behold as well as the possessor of a very rich contralto. Virgilio DeWatt, Alfredo Valenti and Amadeo Baldi rounded out the cast. Thursday night brought "Rigoletto," with Mary Carson as *Gilda*, Henriette Wakefield as *Maddalena*, Silvio Sciacchetti as the *Duke* and Giorgio Puliti as *Rigoletto*, besides others who carried the minor rôles in a capable way. Friday night brought the double bill of "Pagliacci" and "Cavalleria Rusticana," the work of Evans again proving the shining light. The matinée this afternoon brought the old favorite "Il Trovatore," with Martin, Gordon, Hesler, Puliti, Valenti and Baldi. The *corps de ballet* was efficient on the opening night, and the orchestra, though small, was by far

the outstanding feature of the entire engagement. Elizabeth Cueny attended to the local management.

George E. Knapp, who has been the official song-leader at Camp Pike, Ark., has been assigned to St. Louis and arrived here this week. He works under the War Camp Community Service, and will participate in numerous "sings" which will take place during the spring and summer.

Plans are in an embryonic state for the resumption of open-air performances in the Municipal Theater in Forest Park to run practically all summer. Several suggestions have been discussed by those who have the work in hand for the city, and it is possible that there may be a season of light opera, presenting stars of reputation four or five nights a week.

H. W. C.

ZIMBALIST PLEASES MONTREAL

Rachmaninoff Is Another Cordially Received Visitor

MONTREAL, Feb. 12.—Last night, at Efrem Zimbalist's recital at Windsor Hall, one was again impressed by the exquisite purity, the ravishing loveliness of his tone, by his sterling artistic worth and his ingratiating simplicity of manner. He played Goldmark's Concerto, which though interesting was not inspiring, and his lighter, more appealing numbers were far more charming, evoking storms of applause, which necessitated a number of encores.

Sergei Rachmaninoff played at His Majesty's Theater on Sunday afternoon before a large audience. He was received enthusiastically.

The students of the McGill Conservatorium gave their second concert of the

season in the University Hall. A varied program of orchestral and piano music and songs was given by the students. Dr. C. H. Perrin is the conductor of the orchestra.

R. G. M.

Florence Macbeth Filling Recital Engagements in the East

Following her successful appearances with the Chicago Opera Association in Chicago and later in New York in "Tales of Hoffmann," in "Rigoletto" and in the première of "Loreley," Florence Macbeth, the coloratura soprano, has been filling a number of recital engagements in the East. She has appeared in Meriden, Middletown and Hartford, Conn., Buffalo and Ithaca, N. Y., and is engaged for recitals in Gloversville, N. Y., and on March 13 in Milwaukee, Wis. Miss Macbeth has had an active season, singing many times in opera with the Chicago Association in Chicago and New York.

OKMULGEE(OKLA.) HAS A MUSIC FESTIVAL

Gates and Seagle the Artists —
Middleton Appears with Oratorio Quartet

MUSKOGEE, OKLA., Feb. 13.—A great success was scored by the music festival given recently in Okmulgee under the auspices of the Wednesday Morning Music Club of that city. The festival was opened by Lucy Gates, the famous American coloratura soprano, and on the following evening Oscar Seagle, the baritone, gave a delightful program.

The festival was the outstanding feature of the many musical attractions offered in this vicinity since the passing of the influenza epidemic. The Muskogee Community Chorus has resumed its regular meetings and will soon appear in concert, but has been forced to abandon for this season the presentation of the "Messiah." The concert which is to be given this spring will be miscellaneous in character, though it will be chiefly patriotic.

The concerts of Arthur Middleton, bass, and of the Oratorio Quartet (Myrtle Thornburgh, Nevada van der Veer, Reed Miller and Frederick Wheeler) were much appreciated, though Mme. van der Veer was replaced by Miss Potter of New York.

L. C. S.

APPLAUD RAYMOND HAVENS

Pianist Heard with Sylvain Noack and Mrs. Chapin at Brockton, Mass.

BROCKTON, MASS., Feb. 18.—Raymond Havens, pianist; Sylvain Noack, violinist and second concertmaster of the Boston Symphony Orchestra, and Marion Chapin, soprano, were the soloists at the annual musicale given by the Woman's Club of this town in Pythian Temple on the afternoon of Feb. 17. The well-chosen program opened with a group of violin works by Tchaikovsky, Drigo-Auer and Hubay, played charmingly by Mr. Noack. His subsequent offerings included compositions of Sarasate and Schubert-Kreisler.

Mr. Havens won high praise from the large audience through the gifts disclosed in his playing of Schubert's Impromptu in B Flat Major, Saint-Saëns's "Alceste" Variations, a group of Chopin numbers and Paganini-Liszt's "Campanella." Mrs. Chapin was heard in a group of Russian songs and the "Caro Nome" aria from "Rigoletto."

The same program had been given by Mr. Havens at the Plymouth, Mass., High School on Feb. 10, when he was assisted by Mrs. Chapin and F. Thillois, violinist of the Boston Symphony Orchestra.

GANZ STIRS SAN JOSE

Virtuoso Opens Concert Series—
"Movie" Theater Inaugurates Concerts

SAN JOSÉ, CAL., Feb. 7.—Rudolph Ganz opened the Pacific Musical Association's season of artists' concerts last Monday evening, when he appeared in recital at the Pacific Conservatory of Music. The fact that this was his third local appearance under the same auspices speaks volumes for the popularity of this artist.

It has remained for the "movies" to give San José an orchestra! The T. & D. Theater de Luxe recently put in a ten-piece orchestra, composed of some of our best musicians. This orchestra plays every evening and on Sunday afternoon, and is featured in concert works. Levi Harmon, the conductor, will give an hour's program each Sunday afternoon.

The First Methodist Episcopal Church is featuring musical attractions at its Sunday evening services. Last Sunday the Pacific Ladies' String Quartet, Marjory M. Fisher, director, was the special attraction.

M. M. F.

Cause of Italy Presented Before National Opera Club

Claudia Muzio, soprano, and Minnie Tracey were among those present at a musicale in honor of Italy, given by the National Opera Club of America at the Waldorf-Astoria on Feb. 13.

The founder and president of the club, Katharine Evans von Klenner, presided. Lieut. Vincenzo Ludovici of the Italian War Mission, delivered an address in which he set forth the claims and objects of Italy.

MAYO WADLER

"AMERICA'S OWN VIOLINIST"

In Carnegie Hall Recital

"Large audience early bombarded the hall's doors"

—N. Y. EVE. SUN, Feb. 13.

"As a violinist he stands midway between Jascha Heifetz and Toscha Seidel"

—N. Y. HERALD, Feb. 13.

"Mayo Wadler fills Carnegie. Eminent violinist in most successful recital"

—N. Y. TELEGRAPH, Feb. 13.

N. Y. AMERICAN—

"Mayo Wadler, the distinguished violinist, is one of the most gifted among native violinists. His interpretations appealed because of their sincere musicianliness and broad artistic grasp."

N. Y. HERALD—

"Remarkable program splendidly played by Mayo Wadler. There was a large audience and many encores."

N. Y. EVE. JOURNAL—

"Wadler gives excellent recital in Carnegie Hall that further adds to his reputation as an artist. He is a master of a fine pure violin tone. His audience applauded his playing enthusiastically."



N. Y. EVE. POST—

"His tone is warm and round and his playing of harmonics a delight to the ear. My keenest enjoyment came when Mr. Wadler played four perfect little songs by Cecil Burleigh. 'The Ghost Story' brought back the sweet shivers that all kids experience at a certain age under the romantic setting of an attic, with a stolen candle set in a corner for atmosphere. His 'Fairyland' was a peep on tiptoe into a land of gossamer-clad children, where one held one's breath lest the vision disappear. And 'The Bees' hummed their way to the flowers, swarmed from their hives, migrated, and set up their buzzing housekeeping again. It was strange to hear Mr. Wadler turn from this to play an 'Indian Snake Dance,' which made me look up to see if he wasn't actually dancing on his toes."

N. Y. EVE. MAIL—

"Played exceedingly well. Mayo Wadler has a fine singing tone and plenty of technique."

Exclusive Management: JULES DAIBER, Aeolian Hall, New York

A. RUBINSTEIN'S RE-ENTRY IN N. Y.

Arthur Rubinstein, Pianist. Recital, Carnegie Hall, Afternoon, Feb. 20. The Program:

Toccata and Fugue, Bach-Tausig; "Waldstein" Sonata, Op. 53, Beethoven; Scherzo in C Sharp Minor, Nocturne in F Sharp, Ballade in A Flat, Berceuse, Polonaise in F Sharp Minor, Chopin; "La Cathédrale engloutie," "L'Isle Joyeuse," Debussy; "El Albaicin," "Triana," Albeniz; Nocturne for Left Hand, Scriabine; Rhapsody No. 12, Liszt.

Somebody blundered in ascribing to Arthur Rubinstein an unalloyed New York début last week. Mr. Rubinstein played here more than a dozen years ago, not only in recital but supported by the Philadelphia Orchestra as well. He passed as a prodigy then, though well beyond the period of infancy. In the days that have gone between he has appeared in Berlin, Vienna, London, South America and elsewhere. Relationship with the mighty Anton is not claimed for him. But he is a Pole and, therefore, would seem to have something pianistic in his favor. He was assiduously applauded by a large assemblage last week. Again he played the "Waldstein" Sonata, which he expounded here in 1906 and appears especially to favor. Before it there was the Tausig arrangement of Bach's D Minor Toccata and Fugue and afterwards various important Chopin doings, the whole rounded off with Albeniz, Scriabine, Debussy and a Liszt Rhapsody.

Mr. Rubinstein exhibited last week a speed mania the like of which local concert-goers will have difficulty in recalling. He tore through the first movement of the sonata with the velocity of a meteor in flight and swept away the Chopin C Sharp Minor Scherzo like an Oklahoma tornado. He raced, careered and flew—an ecstasy of flight. One sought in the tracks of his winged fingers for the spirit of Beethoven and

MISS WILSON BRINGS MUSIC'S MESSAGE TO WOUNDED AMERICAN HEROES



Photo by Press Illustrating Service, Inc.

WHILE President Wilson has been bending his efforts to the creation of a League of Nations, his daughter, Margaret Wilson, has been devoting her energies to bringing the joys of music to the fighting men in France. The accompanying photograph shows Miss Wilson singing to wounded soldiers at the Red Cross Military Hospital, Nos. 2 and 6, Rue Piccini, Paris.

Chopin only to conclude after an ineffectual quest that it had all been blown away.

To the ends of this vertiginous onrush Mr. Rubinstein has dedicated his technique which, so far as unrelieved dexterity of the digits goes, is vast. His dynamic compass extends far in the direction of

detonating volume, but relatively little beauty or sensuous charm of tone caress the ear. The abbreviation of color scheme arises also from inexpert pedaling, which further entails a want of articulative clarity. Mr. Rubinstein enunciated the Bach fugue with some curious mannerisms of accent. And in his cyclonic Beethoven and Chopin nobility and poetry of discourse went aglimmering, or rather aflying.

The pianist enjoyed an agreeable reception. But he has serious need of slowing down. The pace that kills is just as deadly on the keyboard as in lesser stations of life. H. F. P.

PROMISE MORE MUSIC FOR NEW YORK PARKS

City Chamberlain Berolzheimer Gives Dinner to Newspapermen and New Park Commissioner

Although Philip Berolzheimer, the greatest organist who ever became the City Chamberlain of the largest city in America, is no longer Park Commissioner of New York, the progressive policy with respect to music in the parks which he fostered during his administration, will be maintained for some time to come. This was made clear on the evening of Feb. 19, when Mr. Berolzheimer gave a dinner to the city editors of the New York daily papers, with the Hon. Francis D. Gallatin, newly appointed president of the Park Board, as the guest of honor. The dinner, which took place in the east room of the Hotel Waldorf-Astoria, was elaborate, as all Berolzheimer dinners are, and its purpose was to give the newspapermen an opportunity to learn, at first hand, what were the ideals and aims of the gentlemen who had supervision of the city's great playgrounds.

Mr. Berolzheimer declared that, although he had relinquished the post of park commissioner, he had agreed to continue his interest in the matter of providing good music for the people during the summer months. He thanked the newspapers for their editorial support of this movement. Mr. Gallatin expressed thorough sympathy with the work his predecessor had done to bring music into the parks. There were many addresses of a political character and Mr. Berolzheimer received tributes galore for the high ideals he had pursued in his public duties.

BERUMEN AGAIN ROUSES EARNEST ADMIRATION

Ernesto Berúmen, Pianist. Recital, Aeolian Hall, Afternoon, Feb. 20. The Program:

Organ Fantasy and Fugue, in G Minor, Bach-Liszt; Prelude (from the Partita in B Flat), Bach; Ballet of the Happy Spirits, Gluck-Friedman; Rhapsody in B Minor, Brahms; Ballade (in form of Variations), Grieg; "Romance sans Paroles," Gabriel Fauré; "Allegro de Concerto," Enrique Granados; Nocturne, "Lesghinka," Serge Liapounoff.

Ernesto Berúmen, whose gifts displayed themselves to such happy advantage in his first New York recital last season, intensified last week the previous agreeable impression. He has all of Von Bülow's prerequisites for noteworthy pianism. He plays correctly, beautifully and interestingly. He has tone, technique, high interpretative purpose and expressive scope. He has an understanding of styles and the means of carrying it to successful issue. He is earnest, intelligent, musical and sincere.

The young artist chose his program last week not only with an eye to variety, balance and judiciously apportioned weight, but consistently to musical value. The climax of the day he made the superb Ballade of Grieg, which is as substantial and as profound as a sonata and fills the bill as happily in regard to extent. His playing of it revealed a conspicuous grasp of its Norse spirit, its melancholy, its lighter moods, its more imposing proportions. Earlier he gave a massive presentation of the Bach fantasy and Fugue, and an ethereal and transparently delicate one of the Gluck ballet music. In the last group the "Concert Allegro" of Granados surged in an impassioned momentum. The delighted audience accorded Mr. Berúmen a hearty reception.

H. F. P.

Heinrich Gebhard Accompanist at Concert of Friends of Music

Through a regrettable typographical error in the review of the concert on Saturday afternoon, Feb. 16, of the Society of Friends of Music, the name of the well-known pianist, Heinrich Gebhard, who accompanied the players, was printed "Frederick."

The Problem and the Solution

F. J. Hubbard, director of Vocational Agricultural Education of the State of Mississippi, writes to us concerning

The Progressive Series of Piano Lessons:

"Frequent application on the part of the parents to the principal for permission to have their daughters drop one of the regular high school subjects in order that they might devote more time to their outside music work, and after examining the Progressive Series of Piano Lessons published by the Art Publication Society, leads me to believe that such a plan is feasible. It is a splendid, systematic, concise and thorough course of instruction, and in my opinion is the only basis upon which High Schools and Universities may give credit for Music Instruction."

Our Representatives will be glad to consult with you and explain the scope and purpose of this remarkable text-work. Dept. A, Art Publication Society, St. Louis, Mo.



Ruth Somers, a church singer in Brooklyn, N. Y., and William Price, of the same borough, were married on Jan. 29.

Reinald Werrenrath

MAKES SENSATIONAL DEBUT

AS
SILVIO in "PAGLIACCI"

METROPOLITAN OPERA HOUSE, NEW YORK

February 19, 1919

From the Columns of the Press Showered Upon This Great American Baritone, the Following Is Submitted:

William J. Henderson in the New York Sun:

"His voice proved to be perfectly suited to the music, and it can be said without reservation that in respect of style, diction, phrasing and beauty of expression the part has never been better sung here, if indeed so well."

Henry E. Krehbiel in the New York Tribune:

"All that the opportunity enabled him to do he did admirably, and the duet between Nedda and Silvio took on un-wonted fervor and dramatic expressiveness. His beautiful voice and singing lent sincerity to the scene between the lovers, and saved the character of Nedda from the imputation which is too often felt that she threw herself away on a milksop."

William B. Murray in the Brooklyn Daily Eagle:

"In the duet with Nedda he gave as fine an exhibition of pure singing as the house has heard this year. . . . He made the character plausible and quite the best Silvio we have had since Gilly's time."

John H. Rafferty in the New York Telegraph:

"His singing of the rôle proved one of the most delightful that has been heard for a long time."

Irving Weil in the New York Evening Journal:

"It is a small part in a brief opera, but Mr. Werrenrath contrived to give it personality and verisimilitude, and his one song was sung with an effectiveness possible only to one possessed of the resources of the vocal art."



Photo by Matzen, Chicago

Sylvester Rawling in the New York Evening World:

"He sang with a force, a quality and a sensuousness of voice, and with an ease of deportment that made his Silvio the best ever heard here."

Katherine Lane in the New York Evening Mail:

"He sang the duet with the rich smoothness and marvelous purity of tone which have always made him an artist of unique distinction."

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William B. Chase in the New York Times:

"That little duet of Easton and Werrenrath was one of the finest examples of pure singing since the days of the De Reszkes and the stars of Grau. The voice of Werrenrath, new to the great house, was heard clearly; it was pure tone, beautifully produced, that carried like a bell."

Reginald De Koven in the New York Herald:

"A great baritone in a small rôle. . . . Mr. Werrenrath has an attractive stage presence with dramatic potentialities; a baritone voice of unusual color sweetness and sonority, which he uses with admirable intelligence, method, skill and vocal effect, and in so far is certainly worthy of a better rôle than Silvio for a début."

Mr. Welsh in the New York Evening Telegram:

"It was Reinald Werrenrath, the American baritone, stepping lightly from his brilliant record as a concert singer into the costume and atmosphere of make-believe. It is not such a long step when one has a voice of such beautiful quality as Mr. Werrenrath. He sang the duet with the rich smoothness and marvelous purity of tone which has always made him an artist of unique distinction."

Gilbert Gabriel in the New York Evening Sun:

Mr. Werrenrath studied the rôle assiduously with Maurel; his singing of it was in that voice which has drawn audiences toward him at whatever concert, and was smooth and well colored of tone."

Max Smith in the New York American:

"With his handsome and heroic appearance, excellent diction and beauty of voice, one can surely predict a success in his new field when he has mastered the traditions of the operatic stage."

GIVES RECIPE FOR COMBINING AVIATION AND MUSIC

Roderick White, Violinist, till Lately Lieut. White, R. M. A., Says the Aviator Needs the Element of Individuality Which Is Conventionally Accounted a Monopoly of the Artist—The Musician Equally in Need of the Common-sense Attitude En-gendered by Army Life—But Nobody Can Be an Excellent Flier and an Equally Excellent Violinist at One and the Same Time

AVIATORS have long since ceased to be curiosities, and of violinists, goodness knows, there are plenty nowadays; so it would require imagination rather than reason to find cause for there not being at least one person to combine the two avocations. Yet, as Roderick White can testify, to announce oneself as both aviator and violinist is to give the signal for as swift and full a flood of questions as would meet an inhabitant of Mars.

First and chief of all, naturally enough, comes the query, "How do they mix, these two professions?"

If the questioner expects anything in the nature of pessimism he will be disappointed, for Mr. White, who only recently ceased to be Lieutenant White, R. M. A., answers quickly and decisively: "They combine excellently. Aviation requires what you might call sensitiveness, the chief constituent of the artistic temperament which is so prized by the musician, for the best flier flies by 'feel of the ship' and not mechanically; while violin-playing, like every other kind of art, not only benefits from the sensibility which is the *sine qua non* of the fighter, but positively requires it. Before the war we used to think of the artist and the man of affairs as two utterly different, even unrelated, kinds of animal. One was the long-haired, temperamental artist type, a perfect decoration for a drawing-room, but too fragile to be exposed to the cold winds of reality. The other was the much-abused T. B. M., at once solid and stolid, impervious to the influence of forces more subtle than that of the mailed fist. The two types were East and West to each other, 'and never the twain shall meet'; or if they did meet, it was for a fight to a finish. The things for which they stood were mutually exclusive—seemed so, at least.

"Since the war we know better. We know, for instance, that though the business of war has been reduced as nearly as possible to a science, the personal equation is of prime importance even in modern warfare.

No Chance to Cultivate Ego in Army

"In the infantry, in fact in most branches of the service, it's true, of course, that a man doesn't have much chance to cultivate his ego. He simply lives a good healthy out-door life, the chief events in which are three meals a day and a bed to fall into when he's dog-

tired. Oh, it's a real and earnest and practical life if ever there was one! And that's what gives particular significance to the fact that musicians have made good at it as well as people with more matter-of-fact backgrounds. The reason, I'm inclined to think, is that many musicians are regular fellows and have ability in other fields, just like other people, under their surface oddities; while the element of personality, which has its innings in war as well as in peace, has set an added value on their services.

"In aviation especially, and that of course is the branch with which I'm best acquainted, everything depends, in the last analysis, on the individual. It's not enough for an aviator to know how to obey orders. He must know also how to meet situations which can't be foreseen and provided for, and which therefore require the exercise of every last bit of ingenuity a man has in him.

"So, considering everything, I'd take the affirmative side with a right good will if anyone were to start a debate on the question, Resolved, that the avocation of aviator can be combined with that of violinist."

Couched in these general terms, Mr. White's thesis makes an excellent appearance. But does it, perhaps, limp a little when put to a test? Doesn't the strength of his arguments depend on their being applied to the character of the violinist and of the aviator rather than to their respective activities? Granted that it is possible for a violinist to make a good aviator and for an aviator to make a good violinist, there remains a question as to the possibility of one and the same person being at one and the same time an aviator and a violinist of such a sort that, were they pieces of stage furniture, they would be called practicable.

Pursuing the inquiry from generalities to particulars, you will find the erstwhile lieutenant outlining his own experience thus:

One Man's Experience

"When I was at ground school at Columbus, Ohio, I hadn't any violin; so, naturally, practising or even playing for amusement's sake was out of the question. Then when they sent me down to Taylor Field, at Montgomery, Ala. (I was there more than ten months), I had a violin, but no strings and no music for some time. When I managed to supply those wants I used to play quite often—well, to be accurate, about one evening every two or three weeks! You see, after the sort of day's work he has to do in the army, a person has to force himself in order to do anything extra. Perhaps



Lieut. Roderick White Ready for Action

it was the effort that impressed itself on my mind more than the result of the effort, and perhaps that's why it's rather surprising to me to remember that my playing actually amounted to so little in point of time.

"Of course when the armistice came, everything changed. When I volunteered, it looked as though the war would last a long time, and considering everything, I decided it was a bigger thing to serve one's country, no matter in what capacity, than to work up a career, no matter how splendid; and so I had been prepared to give up music entirely. Then came peace and set me thinking of music again in what Don Marquis's Hermione would call a serious way. I made a habit of playing a couple of hours every evening during my final two or three weeks at the field.

"And right then was when I got the greatest, or at any rate the pleasantest, surprise of my life. I had taken it for granted that without practice my technique would go all to pieces. But when the test came I found that that was just one more of the superstitions which had to be scrapped. I was able to plunge into the difficulties of Bach and Paganini without any special preliminary work at exercises. There was only one obstacle to keep me from playing as well as I had ever played. That was an all-over stiffness and lack of endurance which, however, soon wore off.

"That stiffness was the only entry that the war had made on the debit side of my musical account. The entries on the credit side far outweighed that. So far from spoiling or even detracting from my taste for music, my experience of army life seems to have intensified and revitalized it.

The Great Benefit of Army Life

"It seems to affect everyone that way; army life, I mean. A man comes out of it with his fundamental characteristics strengthened and inessential traits pared away or at any rate toned down. If music is really the chief thing a person cares about, he'll come out of the army caring more about it than he ever did before. If he's one of the matter-of-fact people who are in the habit of forcing themselves to listen to classical music from time to time as a matter of duty, he'll return to civilian life, more likely than not, freed of illusion as to his genuine reactions toward music. When you're a soldier, you haven't time enough to fool yourself about your likes and dislikes. Some people really like Bach, but the average musically uncultured person doesn't, and men in the service don't waste any time asking for this music. When I'd play at the field it always had to be in quarters when the other officers were around, and they would invariably ask me to cut out the classic stuff and play something with a tune to it—rag-time, of course; or maybe 'Humoresque,' if they were in a more elevated mood.

"The plain fact is that the army is no place for art-music. What a musician gets from army life is stored-up energy more than practical achievement. To be absolutely accurate, I should have said that aviation and violin-playing combine well rather than that they mix well. For

mix, after all, they don't, much as each enriches the other."

There is the conclusion of Mr. White's argument. It should be added, by way of coda, that his *Æolian Hall* recital of March 6 will be his first appearance since November, 1917, when he played at Vassar before entering the army.

DOROTHY J. TEALL.

ARTISTS VISIT KANSAS CITY

Schumann-Heink, Mary Jordan, Dambois and Boguslawski Are Heard

KANSAS CITY, Mo., Feb. 14.—On the evening of Feb. 11 at Convention Hall Schumann-Heink appeared under the auspices of Dr. Cuthbert Smith. This was the second concert in an evening series which Dr. Smith has inaugurated this season. The hall was filled. After each group of songs the applause was so prolonged that many encores had to be given. The last encore was the "Star-Spangled Banner," which brought the program to a fitting close. The accompaniments were played by Frank La Forge. Charles Carver, a youthful basso, sang several songs. His voice is remarkably sweet and sonorous, and he was well received by the audience.

The Fritschy Series has put another excellent concert to its credit. On Tuesday afternoon last Mary Jordan, contralto, and Maurice Dambois, cellist, gave a delightful program at the Shubert Theater. The audience had expected to hear Vera Janacopulos, the young Brazilian soprano, and to arrive at the theater and find that this singer was not to appear on account of illness was disappointing. Mary Jordan, taking the place of Miss Janacopulos, found her way to the hearts of her hearers with her very first number. Her selections were well chosen and she brought many songs which Kansas City had not heard before.

Seldom have we had a greater treat than the playing of Mr. Dambois. He is an artist of high culture and exquisite finish. He chose to play such numbers as would win the praise of the most fastidious.

Moses Boguslawski of Chicago gave two piano recitals here last week. Mr. Boguslawski left Kansas City to reside in Chicago about a year ago. His many friends welcomed his return and made the visitor realize how much he was appreciated here.

S. E. B.

Master School of Brooklyn Presents East Indian Program

The Brooklyn Master School of Music presented a program of East Indian music, Feb. 17. Mrs. Camden C. Dike presided. The Begum Fyzee-Rahmin, dressed in native costume, spoke on East Indian music. Yamada, the distinguished Japanese composer-conductor, was present.

During the afternoon Aurelio Giorni gave a short piano recital, which was much appreciated by the large number of guests.

A. T. S.

Mary Sleeper Ruggles, contralto, has been singing Jean Paul Kürsteiner's song, "The Soul's Victory," at the various canteens in Boston and vicinity.

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TOSCHA SEIDEL

Came, Played and Conquered in Chicago, Detroit, Minneapolis, St. Paul

The Chicago Daily Tribune, Feb. 17 (FREDERICK DONAGHEY).

Seidel was brilliant and fascinating. He put in Auer's staggering rewrite of the Turkish March from "The Ruins of Athens," and doing justice alike to Auer and to Beethoven, played it with an easy, flashing technique which asked nothing even from Heifetz, whose especial showpiece this has been. Another triumph of gay dash plus technical flawlessness was in a rondo by Bazzini. Like Heifetz, Seidel is in the first flight, and he deserves, on his showing of sheer talent, the big sale and turnaway whenever he is bulletined.

Chicago Daily Journal, Feb. 17 (EDWARD C. MOORE).

If ever there was a violinist deserving to be heard and acclaimed by the world it is Toscha Seidel. At present there are only about two of the incredible young giants of the violin, and he is one of them. In the matter of intensity of interpretation, of fine, imaginative musicianship, he is quite at the top; in the matter of golden tone, astounding glitter of technical display, gushes of cascading notes, rapier-like flash of harmonics, he is so nearly like the other that a choice between them would be like splitting a hair.

After his playing of the Saint-Saëns B Minor Concerto, subsequent violinists will touch it at their own peril after his performance; and if they can touch the mark he set they can plume themselves on having done a big thing.

Chicago Evening American, Feb. 17 (HERMAN DEVRIES).

Young Seidel provided concertgoers with superlative pleasure yesterday. Seidel quickened our nerves with the impetuous, headlong fire of reckless youth and untamed temperament; Seidel, slave to the thrill of his own personality.

At Orchestra Hall young Toscha Seidel was making new worshipers and cementing friendships already won. When I arrived he was giving Schubert's "Ave Maria," an interpretation that left no doubt in my mind as to Seidel's future. He played it with a tone of ideal warmth and depth and in a style pure and soberly conscient of the musical message. In his last group the wonderful Seidel was remarkably effective. It goes without speaking that his technique is of the superlative type possessed by present and potential celebrities. Seidel is destined to accomplish great things and I predict that his popularity will eventually rival that of Mischa Elman in his days of earlier glories.

Chicago Evening Post, Feb. 17 (KARLETON HACKETT).

Toscha Seidel settled all possible question as to his powers as a virtuoso in his violin recital yesterday afternoon at Orchestra Hall. There did not appear to be anything the violin can be made to do which he did not accomplish with extraordinary skill.

Seidel's tone was very rich in color, and in

the lighter numbers which I heard his reading was delightfully fresh. The music was of the kind where the meaning lay right on the surface, and demanded grace, charm and brilliance. They were all there and came out with a spontaneous quality that just caught the spirit. Also, as I said above, the manner in which he tossed off the difficulties settled any lingering doubt as to his virtuosity.

Detroit Free Press, Feb. 18 (C. S. S.).

Toscha Seidel, the last of the "Auer vintage," displayed his wares at the Arena Monday evening, and they were exceedingly good wares. They were the sort that please every one—the worshiper of technique, the connoisseur in matters of tone quality and interpretation, the ordinary music lover who does no dissecting but merely enjoys himself. The reviewer has already expressed the opinion, based on a previous hearing of Seidel, that the young man possesses nearly all his colleague, Heifetz, possesses in the way of technical proficiency and that, in addition, he has in a superlative degree the qualities that Heifetz lacks—fire and enthusiasm. A second hearing provides no reason for alteration of the first estimate.

Toscha Seidel is a short, rather squarely built, pleasant-appearing youth, with a shock of black hair and a straightforward, unpretentious manner. He is businesslike about his work, in the sense that Kreisler is businesslike, only his years, or the lack of them, naturally call for considerably more demonstrativeness in execution. His interpretations are vivid, strongly drawn, essentially individual, and full of fire. Even in songful or sensuous passages the flame smoulders and glows very near the surface. Seidel's rendition of the Wieniawski Concerto in D Minor unfolded itself like a drama. It was persistently and consistently delineative. It threw off sparks, it was vibrant with the energy and the enthusiasm of the spring of life. There were passages in the allegro moderato that carried one along as on a wind: the romanza was like a song, and the finale was punctuated with fairly hair-raising tempos.

In calmer mood, the violinist played the Vitali Chaconne, giving it a breadth, an incisiveness and a sheer beauty of conception incomparable within the experience of the writer of this review. There was poetry, there was virility. The Hebrew Lullaby he did with the finesse that reminded one of Kreisler. In the Sarasate airs he repeated the feats he had performed in the Wieniawski Concerto. The music burned, rippled and flashed. It took on breadth and generous proportions. It lived. It sent little, cold shivers and electric shocks down the spine of the listener. In short, it did what music of its kind ought always to do and what it very seldom does do.

Minneapolis Journal, Feb. 15 (VICTOR NILSSON).

Toscha Seidel revealed himself as another little giant of the violin, sprung full-fledged out of the forehead of Father Auer. His virtuoso ability is at par with the best of his predecessors, but it is not the essential trait in his artistic personality, nor is it the mere concentration

upon the production of a large and sensuously beautiful tone. Little Toscha plays for souls with his whole soul. Red, pulsating blood runs through his music and there is the shimmer of tears in his flageolets.

Toscha Seidel played the Tschaikovsky Violin Concerto—no, he lived it, and made his hearers live it with him. He gave the intense energy and the strange languor of the most gifted of races in the elegantly refined yet irresistibly moving form of the Turgenev of music. It was clean and intensely artistic playing and it was true Tschaikovsky. . . . And Toscha played the extra Saint-Saëns "Capriccio" rondo with that same uncanny science of rhythm and endearing sweetness and truth of tone as the concerto.

Minneapolis Evening Tribune, Feb. 15 (CARYL B. STORRS).

Tschaikovsky's D Minor Violin Concerto has been often heard at orchestral concerts here, but never have its technical marvels and throbbing sensualities been so vividly demonstrated as by Toscha Seidel, the Russian lad who came to America last spring from the hands of Leopold Auer.

Seidel is only nineteen; an attractive, unassuming boy to look at, but an artistic giant to listen to, transformed by his own magic. His astounding technique soared above the difficulties of the Tschaikovsky concerto like a bird crossing a tangled thicket on the wing. Runs, arpeggios, trills, double-stops, harmonics—all the tricks abounding throughout the concerto and concentrated in its elaborate cadenza, flew from his bow in sparkling showers. His command of the resources of tone production gives to his playing a biting grip, a melting suavity and a dazzling play of color rarely produced, even upon this most resourceful and colorful of all single instruments.

Technique, however, was soon subordinated by the hearer, as it is by the performer, to the compelling authority, the incredible emotional insight of this gifted youngster, whose mature grasp of the somewhat morbid subject matter of the concerto cannot be explained except by lamely resorting to the word "genius," which, being indefinable, cannot clarify anything else.

The house tendered him a *perfervid ovation* and in response he gave a performance of Saint-Saëns's Rondo Caprice, as refined and delicate as his playing of the concerto had been virile and tumultuous.

St. Paul Daily News, Feb. 14.

Amazement and delight met the appearance of Toscha Seidel, young Russian violinist with the Minneapolis Symphony Orchestra, Thursday night at the Auditorium. A pupil of Leopold Auer, the latter brought him to the United States less than a year ago, predicting that of all the brilliant performers to his credit, this one would create the greatest sensation. And he was a true prophet, it has been proved again and again. Young Seidel's introduction to St. Paul was through the Tschaikovsky Concerto, a work so often played under similar conditions as to form a recognizable criterion of his skill. And after all, there remains little to be said of him except that he is an uncanny blend of technique and fire, intelligence and emotion—a very flower of Slav genius.

SEASON OF 1919-20 NOW BOOKING

Management: METROPOLITAN MUSICAL BUREAU, 33 WEST 42nd ST., NEW YORK

AND THE TROMBONES SHALL SOUND IN COLUMBUS



One Hundred Trombones—Count 'Em. They Will Play at the Methodist Centenary Celebration in Columbus

COLUMBUS, OHIO., Feb. 14.—One hundred trombones, mobilized for the Methodist Centenary celebration in Columbus, June 20 to July 7, will pour forth the harmony of the "Holy City" and the "Hallelujah Chorus" in the huge coliseum where the musical events of the celebration will be held.

Absolutely unique as it is, the trombone choir has presented any number of difficulties to its organizer and director, Frank Sutphen. J. Bodewalt Lampe of New York, nationally known as a composer and arranger, has undertaken the arrangement of such sacred and semi-sacred selections as the "Soldiers' Chorus" from "Faust," "Holy

City," "Hallelujah Chorus," "Onward, Christian Soldiers," and other numbers adaptable to the trombone choir. Mr. Sutphen also has made arrangements of several selections.

Mr. Sutphen has divided his one hundred musicians into six choirs of sixteen

pieces, each choir a musical unit in itself. At the extreme right of each choir come two soprano trombones, no larger than cornets. These instruments were made to order for the centenary choir. Next come three altos, then two solo tenors and two second tenors. In the center of

each choir is the third tenor and a fourth tenor. Next come the first, second and third baritones, each with a part of its own; then the big B-flat bass trombone, and on one end the F bass, a majestic instrument which also had to be made to order.

Berkshire Quartet Heard in Many Concerts

The Berkshire String Quartet has been busily engaged playing concerts in various parts of the country during the past month. These dates included appearances in Mount Vernon, Iowa; Chi-

cago, Ill.; Duluth, Minn.; Faribault, Minn., and on the last day of January an appearance in New York City. On Feb. 4 the Quartet played in Boston and on the 5th in Farmington, Conn. There was also a concert for the Chamber Music Society of Philadelphia last Thursday and an appearance at one of the *Globe* concerts in New York on Sunday last.

Coming engagements include a concert in Washington next Sunday and a second *Æolian Hall* concert in New York on the 25th. For this last mentioned concert the program will include Quartet in E Flat Major, Op. 127, by Beethoven; Quartet in E Minor, Op. 16, by Alois Reiser, and Quartet in E Flat Major, by Dittersdorf.

ERNEST DAVIS

(The tenor of return engagements)

FORMERLY leading tenor of the Boston Opera Co., Mr. Davis is now devoting himself to concert work. His extraordinary success wherever he has appeared has invariably led to his re-engagement. He is the type of artist who fires the enthusiasm of his audiences by the brilliant quality of his voice and his stirring dramatic interpretations. His voice is of large volume and beautiful quality. The range is exceptional, giving high C and D with entire ease and thrilling effect. While his splendid vocal gifts and commanding presence fit him particularly for the opera, Mr. Davis is equally at home in the oratorio and concert field. Mr. Davis may be counted upon to make a success of any concert or recital in which he participates.

Beautiful voice and thrilling range.—*N. Y. Globe*.

Found great favor with his audience.—*N. Y. Tribune*.

Sang superbly.—*Brooklyn Eagle*.

Ernest Davis, a splendid singer, substituted for Charles Dalmores.—*Chicago Daily Journal*.

Ernest Davis' fine dramatic voice and magnificent physique make him an ideal Samson.—*Toronto Daily News*.

Ernest Davis sang with excellent taste and great ability.—*Baltimore Sun*.

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SUPREME STARS SCORE SUPERLATIVE SUCCESSES

GUIOMAR NOVAES

Brazilian Pianist

New York Philharmonic Orchestra, January 26, 1919.

James Gibbon Huneker in the Times:

"Guimaraes, gowned in black, yet glorious as one of her native Brazil's 'mourning coat' butterflies that flashes fire in the tropic sun, was greeted by a great house on her return to the stage after a brief absence at yesterday's Philharmonic matinée in Carnegie Hall. In Saint-Saëns's Concerto in C Minor the admired pianist found music of congenial mood, tender, elegiac, a performance that her hearers will remember."

Henry T. Finck in the Post:

"The concerto chosen for this occasion (N. Y. Philharmonic) was the fourth Saint-Saëns, which she played to a sympathetic accompaniment with delicious elegance, finish and style—the style which French music clamors for. But this delicacy and tenderness alternated with the vigor and dash of Blue Devils at Verdun. How thrillingly eloquent was her proclamation of the folk-tune-like melody in the final movement! That the audience gave her an ovation need not be said."

New York Herald (Reginald de Koven):

"Guimaraes, the Brazilian pianist, who can play with the brilliancy and charm of Paderewski and the native intellectuality of Bauer, was the radiant star at the Philharmonic Society's concert. The performance was characterized



by all those rare and wonderful features which separate her from other players, even of the first rank, and make her phenomenal even among phenomena."

Brooklyn Standard Union:

"She is a pianist of thorough endowments who eschews the superficialities of mere technical display. Her tone is a velvet chroma, intense in color and purity. She has imprisoned the obstreperous tendencies of louder dynamics and is a mistress of dulcet pianissimi. As an exemplar of keyboard coloratura, Novaes is unsurpassable. Natural poise and artistic restraint are also in the long lexicon of Guiomar Novaes' pianistic virtues."

Chicago Symphony Orchestra, November 8, 1918

Chicago Evening Post:

"Mlle. Guiomar Novaes is a remarkable personality in art. Her playing displayed the same qualities of poetic feeling and imaginative force that were so striking in her recitals, yet there was a certain breadth which properly belongs to the music in orchestral setting and to which she adjusted the tone of the piano with instinctive sense of proportion. The most charming thing about Mlle. Novaes' playing is the sense that to her music is an intuition and not a calculation. Mlle. Novaes draws a tone of exquisite loveliness from the piano. But all this is merely the means by which she expresses the meaning of the music. She feels with such intensity that she can project the meaning to the listening ear through images of beauty. She is something genuine."

Chicago Herald and Examiner:

"If her playing be at all times essentially feminine, it is just as surely free from the effeminate, for there was elasticity, poise, and no lack of virile sonority, and yet it was all refreshingly simple and sincere. Her success with the audience was complete."

Chicago Daily News:

"Pianists of the rank of Essipoff, Adele aus der Ohe, Carreño and Zeisler are stars among their colleagues. To these names which represent a generation or more, must now be added the young brilliant Brazilian pianist, Guiomar Novaes, whose playing reminds one most forcibly of the fiery and dashing style of her former South American associate, Carreño. She interprets the music with the same intensity, the same warmth and the same brilliance, and for the matter of mechanical mastery it must be said that she easily excels her late compatriot, for even at a more advanced age, Carreño had not the perfection of technic which Mlle. Novaes already possesses."

STEINWAY PIANO

Mme. HELEN STANLEY

Prima Donna Soprano

January 6th, New Orleans Recital

Opening concert of the series of the Philharmonic Society, the most important organization in the South.

Mary M. Conway, in New Orleans States:

"There can be no doubt that the program presented was one fully equaling any in the long series of successes that this organization has to its credit."

"Mme. Stanley's voice is one of crystal purity and at the same time a most plastic organ capable of an unusual variety of contrasting tone color. As an interpreter her fine intelligence reveals the soul of the song, and the fine diction at the command of the singer made it a delight to listen to the exceptionally well planned program."

January 10th-11th, soloist with Chicago Orchestra.

Ossip Gabrilowitsch, Conducting (guest)

Henriette Weber, in Chicago Herald:

"Mme. Helen Stanley had a real task before her to make her vocal offering stand out against the avalanche of approval which had been set loose on behalf of the visiting conductor. But that she succeeded is all the more to her credit as an artist."

"In Debussy's 'Prodigal Son' and Saint-Saëns's Hymn to Pallas Athene she sang better than she ever has sung before in these parts."

"Her voice was of shimmering gold and yet as smooth as



velvet, and in her interpretation she disclosed that she is reaching greater artistic heights than ever before."

Maurice Rosenfeld, Chicago Daily News:

"Mme. Helen Stanley, well known to Chicagoans for her operatic activities in this city with our Opera Company, was the soloist of the afternoon and disclosed delightful qualities as a concert singer of high rank. Her recitative and aria from Debussy's 'L'Enfant Prodigue' was sung with poise, with appealing tone, with fine diction and with elegance. Her aria which followed later, 'Pallas Athene,' by Saint-Saëns, in a very poetic and interesting piece, which she gave artistic rendition. Mme. Stanley's voice has gained in evenness of range and in smoothness of quality. It is essentially lyric, and the refined and elegant French literature suits it best. Mme. Stanley shared in the success of the afternoon, Mr. Gabrilowitsch showing a masterly aptitude in his accompaniments to the songs."

Herman Devries, Chicago American:

"The soloist of the day was Mme. Helen Stanley, in very good voice, which means that her singing was a source of pleasure, for there were suavity, purity and clarity in the tone, and an artistic sensibility to guide her in the interpretation of both the Debussy aria from 'L'Enfant Prodigue' and the Saint-Saëns excerpt from 'Pallas Athene.'

"Mme. Stanley sings with a personal style of much authority and distinction. She was warmly received by the discriminative audience and deserved their hearty approval."

January 17th, Cleveland, Soloist with New York Symphony Orchestra.

Walter Damrosch, Conducting

Wilson G. Smith, Cleveland Press:

"The fifth symphony concert attracted the usual audience to Gray's Armory Friday night, the media of attraction being the New York Orchestra aided soloistically and artistically by Helen Stanley, prima donna soprano.

"Mme. Helen Stanley was heard in arias by Debussy and Godard for which she deserves our thanks in introducing to us novelties that proved of exceptional interest, both by reason of their newness and the brilliant style in which they were rendered."

"Mme. Stanley has been heard here before, but upon no previous occasion has she given us so fine an exposition of vocal and interpretive artistry. Her tones are of exceptional clarity and her upper-tone climaxes aroused the enthusiasm of the audience to such a degree that numerous recalls and a 'Tosca' excerpt, as encore, were the penalty."

MASON & HAMLIN PIANO

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SEATTLE LABOR UPHEAVAL UPSETS CONCERT PLANS

Musicians' Association Joins Strike—
Rosenblatt Stirs Audience—Offer American Program

SEATTLE, WASH., Feb. 12.—With every public utility tied up by the general labor strike lasting from Thursday morning until Tuesday noon several concerts scheduled for the latter part of the week fared badly in consequence. Fortunately no dates of visiting artists were held up on this account, which would only have added to the grief caused by the numerous cancellations earlier in the season. Attractions at the local playhouses were called off owing to the action of the Theatrical Federation in joining the sympathetic strike.

A state of confusion was caused Sunday by a misunderstanding between the Musicians' Association and the strike committee. The association decided at an early hour Sunday that they held no grievance and voted to return to their posts Sunday evening. At the last moment the strike committee refused to sanction the move, with the result of several attractions being given sans orchestra, save in a few cases where a lone piano gave what support it could.

Josef Rosenblatt, the cantor, was heard in a unique and thoroughly enjoyable program Sunday night. The program presented was unusual in variety and contrast, ranging as it did from Marcello to Tosti. A goodly-sized audience showed its appreciation in an emphatic manner. Stuart Ross accompanied capably.

The recently reorganized Seattle Symphony Orchestra Society has made a most fortunate choice in securing E. A. Batwell as business manager. Mr. Batwell has for years been a well-known figure in local newspaper and business circles, and his well-known ability and genial personality attest his fitness for his new undertaking.

Judson Mather presented a program devoted to American composers in his organ recital Sunday afternoon. His list included the works of Bartlett, Borowski, Horsman, Foerster, Wooler, Demarest, Pughe-Evans and Parker. The Plymouth Quartet and Archie Smith, tenor, contributed to the program.

The regular monthly concert of the Ladies' Musical Club featured an interesting group of piano solos of Debussy, Grainger and Moszkowski, played in splendid manner by Mrs. H. Ogle. Mrs. Dia Steele Ross sang a group of three songs by Ferdinand Dunkley, the Seattle composer, as well as a "Cradle Song" by Gretchaninoff. Mrs. W. D. Perkins gave an enlightening talk. Ebba Frederickson, violinist, played Saint-Saëns's "Rondo Capriccioso."

The Musical Art Society gave a luncheon for its members and guests at the Y. W. C. A. last week. An informal program comprised a talk by Dr. Blodgett, a pioneer organist of the Northwest, and solos by Florence Irwin, pianist, and Justine Shannon Black, soprano.

Mrs. Alice Maynard Griggs, who has served for the past three years as MUSICAL AMERICA's correspondent in Seattle, left last week for Los Angeles, where she intends making her future home. Mrs. Griggs is widely known in the Northwest as a writer and composer of ability, and a tireless worker for the musical advancement of this city. Her loss will be felt by the several organizations of which she was an active member.

C. P.

De Gogorza Is Soloist with Symphony in Brooklyn

The Symphony Society of New York, Walter Damrosch conducting, in its Saturday afternoon concert on Feb. 15 at the Brooklyn Academy of Music, was heard in an impressive program, including numbers by Tchaikovsky, Wagner and Berlioz. A large audience was highly appreciative and long applauded the effective work of the orchestra. The soloist on this occasion was Emilio de Gogorza, baritone, who was splendid in Massenet's aria from "Le Roi de Lahore." The orchestra alternated with the singer in the excerpts, de Gogorza singing the *Mephistopheles* aria and Mr. Damrosch giving the "Dance of the Sylphs" and "Minuet of the Will o' the Wisps."

A. T. S.

Engagements of Francis Rogers

Recent engagements of Francis Rogers, the New York baritone, included recitals at St. Mark's School, Southboro, Mass., Feb. 23, and a joint recital with Mrs. Rogers at the Milton, Mass., Club, Feb. 24.

PUBLIC SCHOOL PIANO CLASSES A REALITY IN LINCOLN, NEB.

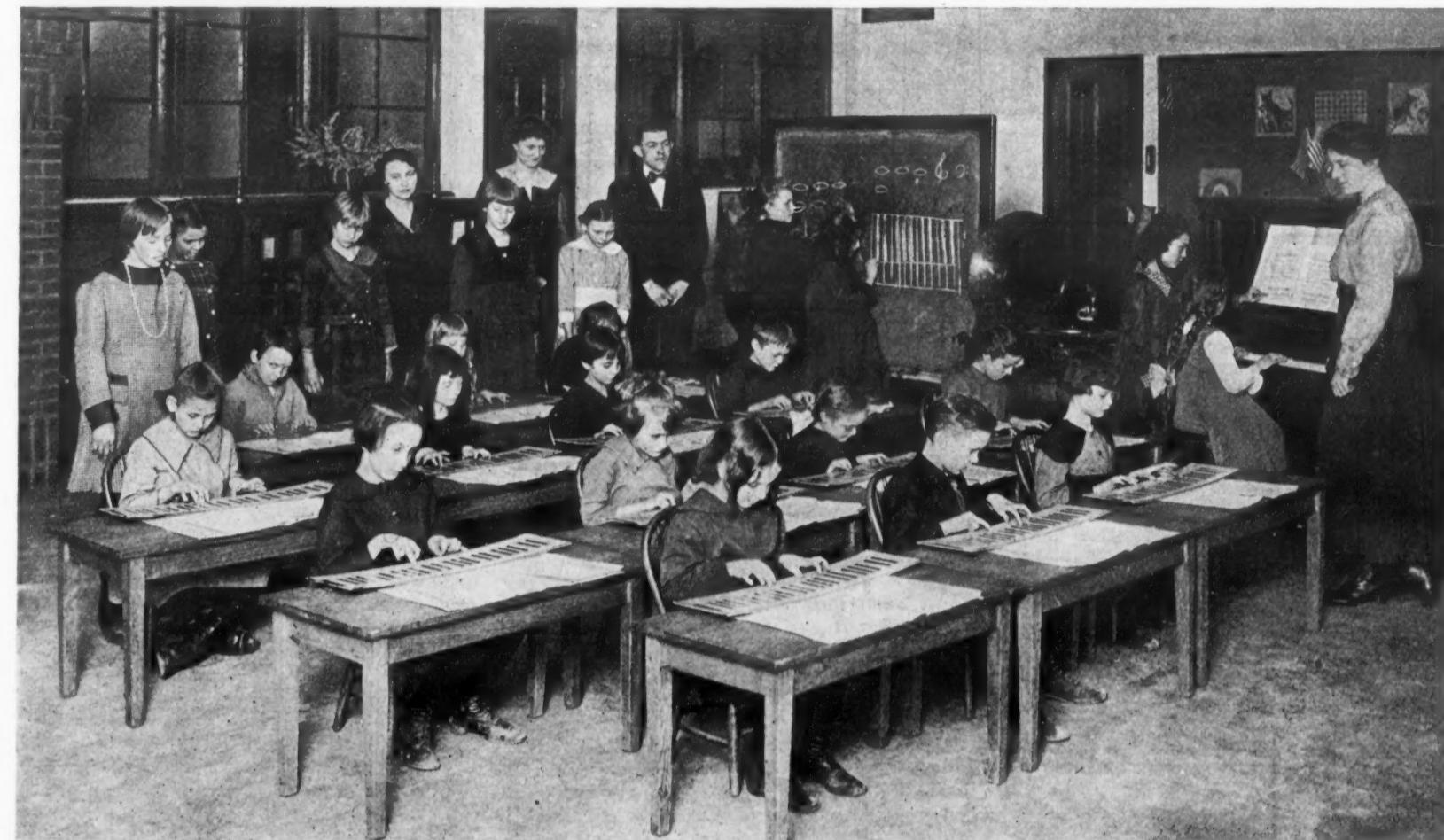
Method Originated by Hazel Gertrude Kinscella Being Used with Much Success — "Three Class Lessons Equal Two Years of Private Teaching" — Work of H. O. Ferguson with High School Chorus and Orchestra

LINCOLN, NEB., Feb. 15.—Public school piano classes,—until recently only a fancy in the mind of the musician and educator—have become an interesting reality out in Lincoln, Neb., which city has for its progressive supervisor Harry O. Ferguson. The "Lincoln way"—which, it seems, must greatly interest all supervisors and pianists—has been originated and written by Hazel Gertrude Kinscella, pianist, and instructor in piano and pedagogy at the University School of Music. Her "First Ten Steps" for the young pianist are now being demonstrated in the city schools. Public school piano classes which were not kindergarten in style have not flourished in many cities to date, as no special course or system of presentation had been prepared. There was needed a piano class course which correlated public school music instruction and the fundamentals of piano playing, and this Miss Kinscella was well fitted to write. For aside from her own studies and teaching of piano, she had grown up in a school atmosphere, her mother having been a primary teacher for over twenty-five years.

Miss Kinscella's demonstration of her piano class system has attracted wide interest in Nebraska, and visitors from over Nebraska and nearby States have been frequent for the past few weeks. The children themselves are intensely enthusiastic, often coming for their lessons an hour ahead of time, and eagerly discussing the "music show" with anyone who has time to talk with them.

Results After Three Lessons

At the end of the first three lessons of Miss Kinscella's course the children actually know more of the fundamentals of piano playing than some students who have "taken lessons" for two years. At this time the demonstration class at Bancroft School, Lincoln, was able to draw on the blackboard (to rhythm) the great staff; erase the middle or sixth line, and explain why; insert the treble



Public School Piano Class, Lincoln, Neb. Standing in the Rear, Left to Right: Miss Beckwith, Assistant Supervisor; Frances Chatburn, Music Teacher at Bancroft (Where Demonstrations Are Being Held); H. O. Ferguson, Lincoln Supervisor. Near the Piano, Hazel Gertrude Kinscella, Originator of the "Lincoln Way"

and base clefs; draw on the modern staff (still to rhythm) five C's. Any member of the class could then immediately draw (to rhythm) the piano keyboard and indicate the position upon it of these five C's, taking them from the staff to the keyboard; could play a "key drill" upon it, and could then sit down at the piano and play, intelligently, the scales of C and G, simple exercises and pieces in which were whole, half, quarter and eighth notes (the pieces employing both treble and base clefs), accenting them properly and using the hands and fingers in a proper pianistic manner. They could also transpose a simple exercise of eight measures into a key twice removed—this at the end of three class lessons. Not one of these children has ever had a single piano lesson before entering Miss Kinscella's piano classes, and all are in the third, fourth or fifth grades in school. At the end of the tenth lesson the children know a great deal of the rudiments of piano playing, and can play, musically, and without embarrassment, in the keys of C, G, D, A and E.

The results are marvelous, and illus-

trate what may be accomplished by proper means. The children clamor for the new lessons, and enjoy it all as though it were a great game.

Instrumental and Choral Work

Violin classes and orchestras are to be found in nearly every grade school building in the city, and classes in cornet are also offered for twenty cents a pupil.

Mr. Ferguson, supervisor, is to be highly commended for his success at the High School. The High School Chorus has nearly doubled, having now more than 400 members—twenty-five per cent of the student registration. At the recent glee club tryout 125 pupils competed for the fifty places in the clubs—as there are thirty in the girls' club, and twenty in the boys. The interest shown is at all times very great, and here fifty-two of the 160 points required for graduation may be earned in music. Of these, forty credits will be accepted as entrance credits by the University of Nebraska.

The High School Band under Director Greenslit has forty-five pieces, and the High School Orchestra of forty pieces is doing fine work under Carl Frederick Steckelberg.

Mr. Ferguson has organized the Orpheon Club, which is a big factor in

promoting every musical activity in the High School, and which has pledged itself to "back" everything musical, and strive for "better music."

Last Friday evening the Orpheons gave their annual public concert, which was so successful that it elicited editorials in the city dailies. The first part of the program was a much enjoyed concert by the High School Band and Orchestra, assisted by the Girls' Glee Club, directed by H. C. Ferguson. Then followed "The Mound Builders," an American Indian cantata by Paul Bliss, sung by the splendid High School Chorus, also directed by Mr. Ferguson. Finally came a Pageant of the War, played by the glee clubs, assisted by members of the Mummers Club. The excellent music, so well sung by the chorus and clubs, and so evidently enjoyed by the typical high school audience, speaks well for the work in appreciation and applied music being done. The glee clubs are now preparing a Hadley opera, "Fire Prince," for public performance.

Mr. Ferguson wishes to go on record as believing in the growth of a greater appreciation of good music through participation in it, and he has become known in the West as a community music leader of more than ordinary success.

H. C. K.

ZOELLNERS IN KALAMAZOO

Quartet Warmly Received by Good-sized Audience—Other Happenings

KALAMAZOO, MICH., Feb. 15.—The Zoellner Quartet made its second appearance within a year, Thursday, Feb. 13, playing to a well-filled house in the Masonic Temple auditorium. It is doubtful whether any organization has ever received a more cordial reception in this city. A coincidence was the fact that for the second time the Zoellners were forced to play before a Kalamazoo audience in their street garments because of miscarriage of baggage.

Their program included the Mozart Quartet No. 21, two movements from the Debussy Quartet, Tchaikovsky's Andante Cantabile, Op. 11, and numbers by J. Brandt-Buys, Arthur E. Uhe, Cadman and Grainger. Several extra numbers were given. The program was finely played throughout.

One of the most enjoyable concerts given in the regular monthly series of the Kalamazoo Musical Society was the Russian program of Feb. 10, under direction of Harper C. Maybee and H. Glenn Henderson. Participating were Dorothea Sage, Normal Girls' Quintet, Mrs. M. H. Snow, Frances Barrett, Bertha S. Davis, Mrs. C. V. Buttleman.

A ladies' quartet has been added to the musical organizations of the city. Its members are Ardale Waite, Henrietta Sikkenga, Mrs. E. J. Hoekstra and Olive Rasmus. Della Sprague is directing the new quartet, which will make its first appearance soon.

At the armory on Sunday afternoon 3000 people joined in song at the Roosevelt Memorial community "sing" under the auspices of the local War Camp Community Service Board. Albert Beltingham conducted the singing.

C. V. B.

Sunday Evening Musicales in Indianapolis Meeting with Success

INDIANAPOLIS, IND., Feb. 19.—The music committee of the Athenaeum has arranged a series of Sunday evening musicales. The first of these was given on Feb. 2, when the program was shared by Lillian Adam-Wieske, soprano, and Hazel Murphy at the piano. Halleen Dawson-Morrell, violinist, with Mrs. F. T. Edenharder at the piano, appeared Feb. 9, and Pasquale Tallorico, pianist, gave the entire program Feb. 16. These musicales are meeting with success.

The Peoples Chorus, Edward B. Birge, director, has begun rehearsals of "The Creation," to be produced in the spring.

P. S.



A "Close-Up" of the Public School Piano Class; Miss Kinscella Directing the Work of Two Pupils

"Butterfly" and Other San Carlo Offerings Delight San Francisco

Opera Company Draws Packed Houses—New Japanese Soprano Heard as "Cio-Cio-San"—Other Singers Win Honors and Attention—Hofmann Has Large Audiences for Two Recitals—Local Orchestra Presents Varied Programs

SAN FRANCISCO, Feb. 17.—The San Carlo Grand Opera Company closed its first week here last evening having maintained throughout the standard set by the magnificent production of "Aida" on the opening night. Special interest centered in the appearance of Haru Onuki as *Madama Butterfly*, a rôle to which she gave an ideal characterization. Dainty and bewitching in face and form, she fascinated the audience from her first entrance and held it spell-bound throughout. Giuseppe Agostini as *Pinkerton* and Rudolfo Fornari as *Sharpless* shared the honors with the prima donna. Three performances of the opera are scheduled and full houses prove its popularity.

Tuesday evening introduced Queena Mario as *Mimi* in "La Bohème," with Agostini as *Rudolfo*, and both singers were given an ovation. The impression they made has proved equally successful in all their appearances. Sofia Charlebois was a charming *Musetta*, while Joseph Royer sang the rôle of *Marcel* admirably, and De Biasi, Fornari and Cervi received their share in the applause which marked the appreciation of the entire opera.

The Wednesday matinée, with "Tales of Hoffmann," served to introduce Doria Fernanda (Fernanda Pratt) to her San Francisco friends, and that they were many was shown by the capacity house and the profusion of flowers. While the rôle of *Nicklaus* gave her little opportunity for vocal exhibition, she made the most of it and displayed a voice rich and full in quality with a warmth and color which was especially noted later in her

Mario as *Mimi* in "La Bohème," with Agostini as *Rudolfo*, and both singers were given an ovation. The impression they made has proved equally successful in all their appearances. Sofia Charlebois was a charming *Musetta*, while Joseph Royer sang the rôle of *Marcel* admirably, and De Biasi, Fornari and Cervi received their share in the applause which marked the appreciation of the entire opera.

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Tuesdays evening introduced Queena

Recent TOLLEFSEN TRIO Successes



Jan. 14th—Paterson (N. J.) Woman's Club.

Paterson Morning Call, Jan. 15, 1919:

TOLLEFSEN TRIO DELIGHTS WOMEN

ARTISTS GIVE EXCEPTIONAL PROGRAM AT CHURCH OF THE REDEEMER. An appreciative audience yesterday afternoon in the Church of the Redeemer heard the Tollefsen Trio in a varied program. That their interpretations were absorbed whole-souledly was evinced by the demonstrations of appreciation that they received after each number.

(Re-engaged for April 22, 1919.)

Jan. 21st—Intermont College, Bristol, Va.-Tenn.

The Bristol Herald-Courier, Jan. 23rd:

Although the Tollefsen Trio came widely praised they more than fulfilled every expectation. Each member of this trio is an artist and soloist, yet each was willing to submerge his or her individuality into a beautifully balanced ensemble. Mr. Carl Tollefsen draws a most luscious, exquisite tone from his violin, which even when most rugged or virile, never becomes harsh or rasping. The cellist, Mr. Penha, is a perfect master of his instrument, and his Portuguese temperament tinges and colors everything he plays with an exotic beauty rarely revealed even in such an almost human instrument as the cello. Mrs. Tollefsen was so splendid in the dual rôle of soloist and in the ensemble that it would be difficult to state in which rôle she excelled. She played the Chopin Harp Etude with lightness and flexibility. She followed this with the diffi-

cult and dramatic La Campanella of Liszt in which she reached dramatic heights that fairly dazzled the audience. Heavy as the Tchaikovsky Trio is the underlying splendor and majesty of it so held the audience that despite the fact that it took nearly a half hour to play it they never seemed to weary.

Jan. 22nd—Hendersonville, N. C. Fassifern School.

Western N. C. Times, Jan. 30, 1919:

This organization of artist musicians arouses the greatest enthusiasm and is a source of vivid inspiration to music students. The fine balance of tone achieved in ensemble can be the product only of thoroughly musical, musically thorough players, artists to the point of losing individualities in re-creating the composers' work. The Arensky Trio, a large, more serious work, conveyed at times the impression of hearing a small orchestra, so broad of harmony is it, so rich in tone color was the playing.

Jan. 26th—Brooklyn, N. Y. In Aurora Grata Cathedral.

Scottish Rite Masonic Bodies.

Brooklyn Daily Eagle, Jan. 27th:

Year in and year out they have been true to their ideals which they adopted at the start. Their perseverance has had its reward in a finish of style that few organizations can approach.

Century Theater Club of New York in the Hotel Astor, Dec. 27, 1918.

(Re-engaged for May 23, 1919.)

The Tollefsen Trio will be in the Middle West in the latter part of March.

PERSONAL ADDRESS: 946 PRESIDENT ST., BROOKLYN, N. Y.
Steinway Piano

singing of Suzuki. Agostini as Hoffmann and Queena Mario as Olympia and Antonia won new laurels, while all the other parts were well sustained.

On Wednesday evening the double bill of "Cavalleria Rusticana" and "Pagliacci" brought forward Romeo Boscacci, a splendid Turridu, and Rudolfo Fornari, equally good as Alfio. Elizabeth Amsden as Santuzza fully sustained the reputation she had made as Aida. Sofia Charlebois as Nedda did some delightful work, while Salazar and Antola divided honors as Canio and Tonio.

Friday evening "Lucia" filled the house to overflowing. The cast included Queena Mario, whose exquisite singing of the "Mad Scene" brought insistent recalls. The singing of the sextet brought demands for a repetition. With Salazar, Antola, Cervi, Rossini, Cetti and Alice Homer in the cast, a production of the opera was given which has never been excelled here.

Saturday evening gave Estelle Wentworth her opportunity as Leonora in "Il Trovatore," a part which she sustained by her superb appearance and pleasing personality as well as by her vocal ability. Stella De Mette was a magnificent Azucena, while Salazar and Royer as Manrico and the Count won their share of applause. Alice Homer and Luciano Rossini in the minor parts made the most of their opportunity.

The entire week has been a phenomenal success, with a packed house for each performance.

Hofmann's Recitals

Josef Hofmann gave a recital here on Tuesday evening and another on Sunday afternoon, and notwithstanding the counter attractions of the San Carlo Opera and the Symphony concert, he played to one of the largest concert audiences of the season. Always a favorite here, his art has acquired new charm since his last appearance. His programs were received with unbounded enthusiasm, four encores being insisted on at the Tuesday concert, while on Sunday he was given even a warmer demonstration. Scarlatti, Beethoven, Chopin, Saint-Saëns, Moszkowski, Rubinstein, Liszt, Rachmaninoff and Tchaikovsky all received remarkable interpretations.

The program presented by the San Francisco Symphony Orchestra on Friday and Sunday afternoons was especially pleasing for its variety as well as for the perfection of its presentation. The Overture to Cherubini's "Les Abencérages" was the opening number and was followed by Liadoff's fascinating "Baba Yaga." "L'Après-midi d'un Faune" brought out the sensuous and subtle beauty of Debussy's Prelude, while the "Scheherazade" Suite by Rimsky-Korsakoff closed the program amid storms of applause. There was a capacity audience on both occasions, and both Conductor Hertz and the members of the orchestra received the appreciation which they merited.

Miscellaneous Offerings

Helen Colburn Heath sang a group of songs at the conference of the Daughters of the American Revolution which was held here last week, and was also soloist at a recent reception to Rabbi Martin Meyer. Miss Heath is one of the most popular vocalists in the city.

The "Sunday Twelve O'Clock" concerts by the Tivoli Orchestra are proving their popularity by crowded houses. Dr. Carlos De Mandil and his orchestra of seventy pieces are giving high class programs, in which Uda Waldrop, organist, lends valuable assistance. An added attraction is the soloists. Enrico Aresoni, tenor, gave a fine interpretation of "Celeste Aida" at the last concert. Following the lead of the Tivoli, other motion-picture houses have inaugurated Sunday concerts, and all are proving successful.

E. M. B.

Harold Morris Heard in Own Works

The last in the series of the Harvard Club musicales was given in Harvard Hall, New York, on Feb. 2. Harold Morris, pianist, shared the program with Vivian Gosnell, basso-cantante. Mr. Morris won high praise through his effective delivery of works by Rameau-Godowsky, Beethoven-Busoni, Beethoven-Rubinstein, Schubert, Schubert-Tausig and Chopin. Other offerings of interest were compositions of F. Morris Class. Mr. Morris's own improvisation, "Dancing Doll" and Scherzo won unusual favor, as it did at Oliver Denton's Aeolian Hall recital last November. At Lambert Murphy's recital in Aeolian Hall, Feb. 3, "A Persian Love Song," by Morris, also won instant approval. Mr. Morris also gave his B Flat Minor Piano Sonata among other interesting works in a recital at the Castle, Tarrytown-on-Hudson, N. Y., Jan. 24.

HINKLE ENCHANTS ST. LOUIS AUDIENCE

Soprano Appears As Soloist with Symphony—Zach Offers Novelty

ST. LOUIS, Feb. 22.—The twelfth pair of Symphony concerts this week provided us with an opportunity to hear Florence Hinkle, the soprano, her first appearance in the city with the orchestra or in any way in several years. She substituted in the place of Mme. Schuman-Heink and she received one of the most cordial welcomes yesterday afternoon that have been given to visiting artists this season. It was well earned, too, for her singing of the several arias and encore was of an unusually high standard. Her numbers included "Care Selve" from Handel's "Atalanta," "Dove sono" from Mozart's "Le Nozze di Figaro," "Depuis le jour" from "Louise," and as an extra, "My Soul Is An Enchanted Wood," Woodman.

Mr. Zach gave for the first time (and it should be repeated often) the Chausson Symphony in B Flat Major, Op. 20. The work was very enthusiastically received and Conductor Zach had the men stand in acknowledgment of the tribute. Louis Victor Saar conducted his own "Rococo" Suite for orchestra, given here also for the first time. The four movements were daintily played under his leadership and while very light in their texture, they provided much entertainment and were well given. The Mendelssohn "Ruy Blas" Overture closed the program.

The Morning Choral Club gave its first important concert of the season last Tuesday night at the Odeon under Charles Galloway's direction and it was enjoyable. The club was in fine fettle and responded to the slightest direction of their leader. A small orchestra provided the accompaniments. The opening number was "The Bugle" by Fox, and several other miscellaneous offerings were very pleasing but the chief offering was a short cantata, "The Bells," by Nicola A. Montani, in which Mrs. H. B. Marshall, Mrs. A. E. Achard and Mrs. Frank Millhouse took the solo parts. The soloist was Ramond Koch of this city, but recently from the Great Lakes Training Station. This young man possesses a baritone voice of huge proportions and he uses it well. His singing of the Prologue from "Pagliacci" was a fine bit of work and his other offerings were in equal taste.

Last Sunday's "pop" concert brought some fine music for a packed house. Massenet's Overture to "Phèdre" started the afternoon, and other numbers included the Liadoff Tone Poem, "Baba Yaga," the "Nutcracker Suite" of Tchaikovsky, Fantasia from "Samson and Delilah" and Liszt's Second Hungarian Rhapsody. The soloist was Haig Gudenian, Armenian violinist, who played two groups of numbers, principally of his own compositions, descriptive of the music of his native land. His playing was greatly enjoyed.

H. W. C.

Miss Fitziu's Reception

Anna Fitziu, soprano of the Chicago Opera Association, gave a reception at her new home in West Seventieth Street on Sunday afternoon, Feb. 23. Among the guests were Commissioner and Mrs. R. E. Enright, Arthur Rubinstein, Mr. and Mrs. Josef Stransky, Giorgio Polacco, Riccardo Stracciari, Jacques Thibaud, Andrès de Segurola, Mme. Marie Rappold, Alfredo Matino, Ganna Walska, Mr. and Mrs. R. E. Johnston, Mr. and Mrs. Noble McConnell, Mana Zucca, Dr. and Mrs. Sarlabous, Orrin Bastedo, Edwin Franko Goldman, A. Bagarozzi, Mr. and Mrs. Leonard Liebling, Mrs. Helen Fountain, Mr. and Mrs. Sigmund Spaeth, Alfred Seligberg, Berthold Neuer, Emerson Whithorne, Emilie Frances Bauer, Lulu and Minnie Breid, William Grossman, Mrs. Snyder, Mrs. M. Hambur, H. W. Dearborn, Mr. René Sichel, Lillian Rappold, Dagmar Godowsky, Dorothy Folliis, Edna Kellogg, Jules Daiber, Dr. and Mrs. Birmingham, and Mrs. Marie Crawford.

H. T. Burleigh Takes Part in Own Anniversary Program

On Sunday morning, at St. George's Church, New York, H. T. Burleigh, the well-known composer, sang the baritone solo in a choral setting of Paul Rodney's famous song, "Calvary." This anthem long associated with the services at St. George's, was chosen for this occasion in recognition of the twenty-fifth anniversary of Mr. Burleigh's engagement as baritone soloist of this church.

ECHOES OF MUSIC ABROAD

Opera in Full Swing Again in Belgian Capital—Proposed Amalgamation of Metropolitan and Old Covent Garden Companies May Make London European Headquarters of Opera—English Conductor Pays Tribute to the Pianist-Premier of Poland—Lucienne Bréval to Be the Mariotte “Salomé” at Paris Opera—French Pianist Adopts “Movie” Theater Setting at Her First London Recital—New British Music Society Sets Example for Friends of American Composers—Demand Continues for Lena Ashwell’s Concert Parties in France

WHAT is left of the music world of Brussels must have rejoiced with exceeding great joy when the doors of the Théâtre Royal de la Monnaie were thrown open again. The opera house in their capital had been a source of pride to the Belgians for many years up to the time of the German invasion, and in point of fact it ranked with the Paris Opéra and Opéra Comique when those institutions were in their best estate.

The able Director Kupferath has returned to his old post, while Corneil de Thoran is again the *chef d'orchestre*. M. Chéreau, of the Paris Opéra Comique, is now the *régisseur*. For a recent performance of “*Pagliacci*” Henri Albers, the French baritone, made the journey from Paris to be a guest *Tonio*.

Before the war the Théâtre de la Monnaie had been called a cradle for Covent Garden and other of the larger institutions, not to overlook the Manhattan—Oscar Hammerstein found two of his best artists, Charles Dalmorès and Armand Crabbé at the Monnaie. A new contralto with the euphonious name of Dolores de Silvera has lately made an outstanding success as *Orpheus* there.

* * *

Golden Opportunity for Covent Garden Now at Hand

London, or that element in the British metropolis interested in matters operatic, is agog over the currents and cross-currents of rumor regarding the immediate future of Covent Garden. That English headquarters of the lyric drama has served during the war years as a repository for furniture evicted from hotels commandeered by the Government, but now a start has been made in clearing it out and developments of the opera situation are expected.

Nellie Melba’s unexpected appearance in New York with the Chicago Opera Company this week is due to the fact that shortly after the signing of the armistice the Australian diva was “commanded,” according to her compatriots, to return to England this spring, and she is now on her way to London. The supposition is that there is to be a season of opera at Covent Garden after the five years’ interval. In this connection a contingent of Anzac soldiers now in London has issued a request through the press for the experience of a Covent Garden season before they return to their far-away home.

This is the psychological moment for Covent Garden to gain the position of premier opera house of the Old World, in the opinion of the London *Daily Telegraph*’s critic, who views the immediate Continental prospects for opera as dubious in the extreme. Albert Coates, the English conductor at the late Imperial Opera House in Petrograd, once told him he received, on behalf of three or four theaters and opera houses there, a royal subsidy of some \$4,000,000 per annum. In Berlin the ex-Kaiser was the financial “angel” of his Royal Opera.

“In Dresden, in my time, thirty-five years ago,” this writer adds, “the old King paid considerable sums out of his own privy purse for his Opera, which then was quite first-rate; and, what is more, he defrayed the cost of the expensive toggery of the great singer Malten.” And so it was, wheresoever you went in search of opera on the Continent.

But now, what has the future in store? he asks. “Are the Bolsheviks of the breed that will expend \$4,000,000 upon worthy things theatrical or operatic? Is the democracy or republic, or whatever it is, of Dresden likely to ‘waste’ a pfennig of rates or taxes upon a form of entertainment, however great the popular demand at one time, while the social conditions are what they are and what they are likely to remain for some time to come? It seems far more likely, to my thinking, that many of the once famous European opera houses may be

converted without loss of time into vaudeville (!) theaters or cinemas, even, so I am told, as the Maryinski (the Imperial Opera) in Petrograd has been so converted.”

And so, if we take it that, for the moment at any rate, opera is dead in Russia, opera, that is, on the grand scale of heretofore, if opera is unlikely to be subsidized in Germany at all or to anything like the extent of previous years, what chance has opera of surviving?

Here, now, the golden opportunity, the psychological moment, for London has arrived, declares this critic, and for it he has evolved the plan of amalgamating the old Covent Garden company and the Metropolitan Opera House forces, with Sir Thomas Beecham’s opera-in-English

lome” was given at the Opéra, has been granted the post of director of the Municipal Opera in the restored French city of Strasbourg. The appointment has been severely criticized in some quarters as Broussan’s methods of administering the duties of his position brought him under fire at the time he was a director of the Paris Opéra.

* * *

Hall Dark, Pianist Plays in Spotlight

Pianists we have had a plenty who have evinced at one time or another an irresistible reaching out for a dimly lighted stage or auditorium, or both. But a new French pianist, Jeanne Chambard by name, went all of them one better at her debut recital in London the



Photo by Press Illustrating Service

Geisha Girls’ Orchestra—The Photograph Shows Them Entertaining the Guests at a New Year’s Dinner Party in Japan

organization thrown in for good measure. As the high season for opera in London is in the spring and summer there could be no clashing of time for the affiliated companies.

If this opportunity is seized—and it is rumored that the Metropolitan forces view the project with favor—Covent Garden will become the head and center of the European world of opera.

* * *

London Conductor Honors Paderewski at Polish Premier

By way of paying homage to “M. Paderewski, first Prime Minister of the Independent Polish Republic,” Landon Ronald brought forward Sir Edward Elgar’s “Polonia” at one of his recent Sunday concerts at Albert Hall, London.

This war-born symphonic prelude, designed as a tribute to suffering Poland to parallel his “Carillons” for Belgium, has not attracted as much attention as the other works written by the distinguished English composer since the summer of 1914. But Sir Edward recently received this appreciative note from Poland’s pianist-premier:

“I heard your noble composition, my beloved ‘Polonia,’ on two different occasions; deeply touched by the graciousness of your friendly thought, and profoundly moved by the exquisite beauty of your work, I write you a letter of sincere and affectionate appreciation.”

* * *

Bréval to Be Paris Opéra “Salomé”

The burning question as to who shall be the *Salomé* in the Paris Opéra’s forthcoming production of Captain Mariotte’s music-drama of that name has been settled. Lucienne Bréval, who has been heard but seldom in Paris since the outbreak of the Great War, is to return to the rôle, as she it was who sang it in the Théâtre Lyrique de la Gaîté’s original production of this work about the time that the Richard Strauss “*Salomé*” was given at the Grand Opéra, with Emmy Destinn as a specially imported guest for the name part.

M. Broussan, who was co-director with André Messager when the Strauss “*Sa-*

other day, when she had her hall and stage in pitch darkness, save only what little diffused light escaped from the spotlight in which she sat.

Persons entering the hall after the program had begun were reminded of a “movie” house. As “Lancelot” describes it in *The Referee*, “all the lights were out and the only thing visible was an illuminated lady seated at a grand piano-forte backed by black curtains. Darkness may contribute to concentration and appreciation, or to somnolence,” he adds, “but it had its inconveniences for those who enter or leave the hall, and I doubt if the supposed advantages balance the obvious disadvantages.”

The newcomer made an agreeable impression, notwithstanding the theatrical atmosphere enveloping her, but placing César Franck’s Prelude, Chorale and Fugue first on the program was regarded as a cause for complaint, since it kept latecomers waiting twenty minutes outside the closed doors.

* * *

Elgar Prolifically Writing for Strings

Violinists on the alert for worth-while additions to the limited répertoire of their instrument should welcome the tidings that a new violin sonata by Sir Edward Elgar is now in process of being published. Written in the key of E minor, its three movements are designated, respectively, Allegro, Romance and Allegro non troppo.

And this is not all that the indefatigable English knight-composer is launching. A string quartet—his first essay in this form—is also in the press, while a pianoforte quintet is in the making in the Elgar workshop.

* * *

Why Not an American Parallel to the British Music Sociey?

When we read of the new strongly organized British Music Society and its admirably comprehensive plan of campaign the question immediately prompted itself, Why not an American Music Society conducted along similar lines?

A. Eaglefield Hull, one of the moving spirits of the new organization, has been

explaining the aims and objects of the B. M. S., as it is more tersely called, through *Musical Opinion*, in order to prevent the hasty from forming wrong impressions.

“First, we are not out to push British music forward at all costs,” he makes clear; “still less to push British music because it is British. Awful to relate, we are not going to taboo German or any other music, ancient or modern, so long as it is good music. Secondly, we do not intend to label a certain style as truly national, as a thing to be desired, any more than we are likely to proclaim that he who believeth not in folksong cannot be musically saved. Some of our lecturers will probably say all these things, and more also; but most of us will prefer (if we dared to give the British composer any advice at all) some such advice as this:

To thine own self be true,
And it must follow, as the night the day,
Thy music will ring true of native land,
or, at any rate, sufficiently true. For the greater quality of individuality will include the lesser—nationality. Thirdly, we are not out to supplant existing organizations, but rather to support them, if they need assistance.”

The primary appeal of the society is made to the lay music lover, for while it must have the professionals to write for it, it realizes that it must stand or fall by the support or indifference of amateur lovers of music.

To them the committee points out that British music has not had a fair chance, nor even a chance at all in some cases, and that something must be done to alter the present conditions; not only for the sake of the past or the present, but also for the future. For it is widely recognized that no genius can occur in any nation without a generation of talented men preparing the way and a public so educated as to make the genius possible. The new society aims at opening up avenues for British music both at home and abroad; and the encouragement, assistance and inauguration of activities which will so help the public in musical matters that the future of British music may safely be left in their hands.

As to the actual workings of the society Mr. Hull goes on to say: “At the rock bottom we are a musical people. We must have outlets and opportunities. The B. M. S. is going both to centralize and decentralize. There is to be a bureau of information opened in London, and common rooms and offices in all musical centers. A catalogue of British music of permanent interest is being prepared by a specially delegated committee. The leading libraries all over the country are being invited to co-operate.

“Branches are already in course of formation in London, Newcastle, Manchester, Glasgow, Bradford, Liverpool, Huddersfield, Bournemouth, Cape Town and many other places where meetings of various kinds will be held, some open to the public, others for members only. These meetings will embrace lectures, *causeries*, discussions, music makings, concerts, round table talks and so forth, with the object of stimulating interest in music, extending the knowledge of British music and encouraging our native musicians and composers.”

One country branch already has arranged for a series of chamber music concerts in which composers will take part—John Ireland, Cyril Scott, York Bowen, Joseph Holbrooke—while two fine pamphlets, one on “The Elizabethan Madrigalists,” the other on “Modern British Chamber Music,” have been written for propaganda purposes.

* * *

Lena Ashwell’s Concert Parties Still in Demand

Concert parties seem to be more in demand than ever among the soldiers in France—the Allied soldiers remaining there have more time on their hands now since the armistice was signed. Lena Ashwell has no fewer than twenty-two permanent concert parties “operating” in the territory where British troops are still quartered, and six visiting concert parties besides. And she says that requests for the ministrations of still more of these entertaining companies are arriving from all divisions. J. L. H.

People’s Liberty Chorus Opens East Side Branch in New York

The People’s Liberty Chorus of New York, L. Camilieri, conductor, has opened an East Side branch which meets at the National Board Building, 600 Lexington Avenue, every Monday evening. Admission is free and any man or woman who likes to sing is welcome. The West Side branch continues its activities Thursday evenings at the High School of Commerce, 155 West Sixty-fifth Street.

DO STRIKING SUITE BY DEEMS TAYLOR

New York Chamber Music Society.
Concert, Aeolian Hall, Evening,
Feb. 18. The Program:

Quintet in E Flat, for Piano, Oboe, Clarinet, Horn and Bassoon, Mozart; Octet in F, Op. 160, for Two Violins, Viola, Cello, Double Bass, Clarinet, Horn and Bassoon, Schubert; Suite in C, Op. 6, for Flute, Violin and Piano (first performance in New York), Eugène Goossens; Suite, "Through the Looking Glass," Op. 12 (premiere), Deems Taylor.

The day is gone when a piece of American music was fairly certain to meet with apathy or studied indifference from a pretty large portion of the average New York audience. So far from fleeing or "enduring" their compatriots' creations, listeners now actually wait for them. Allah be extolled! This was apparently the case last Tuesday night when Carolyn Beebe and her associates brought out Deems Taylor's diverting suite inspired by fragments of Carroll's "Through the Looking Glass" and written for the New York Chamber Music Society. Mr. Taylor's opus was the final feature of a really engrossing program; virtually everyone stayed to hear it, and—if applause be a reliable index—everyone was glad they remained.

When Deems Taylor set out to write a "Looking Glass" suite he faced a formidable task. He needed, first, a fund of wit; second, ripe appreciation of the abounding subtleties that go to make the sequel to "Alice" a master-tale; third, complete mastery of a singularly difficult form of scoring. (The suite is scored for piano, two violins, viola, cello, double bass, flute, clarinet, oboe, bassoon and horn.) Mr. Taylor seems to possess all of these essentials. His wit is as sharp as a poniard. He writes for difficult combinations with sensitiveness and skill. And Carroll's fine pages still warm the cockles of his heart.

The suite has four movements: "Dedi-

cation," "Jabberwocky," "Looking-Glass Insects," "The White Knight." The best, to our mind, is the second, properly lugubrious, but lightened with brilliant little touches, like "asides," as though one were to say, "It's not really true, you know!" The fantastic clarinet solo was excellently played by Mr. Langenus. "Looking-Glass Insects" is devilishly clever in its way, and so is "The White Knight." "Dedication" is pleasant and inconsequential. Lack of space forbids our entering into detailed discussion of this new American work. It claimed our admiration and we were gratified to note that the audience derived delight from its pages. The performance seemed to be one of striking excellence.

Having consumed overmuch space as it is, we cannot say much here about the Goossens suite. At any rate, it is not important—well-diluted Debussy in the main. It was finely interpreted by Miss Beebe, Mr. Henrotte and Mr. Kincaid. The masterpieces of the program were the Mozart and Schubert works. Sublime music, every note of it.

A word about the ensemble's playing. Its fourth season finds this unique organization a superbly co-ordinated group of musicians. Their art is very fine.

B. R.

APOLLO CLUB IN CONCERT

Emma Roberts and Irma Seydel Are Soloists with Brooklyn Forces

The second concert of the season by the Apollo Club, John Hyatt Brewer, conductor, given at the Brooklyn Academy of Music on Tuesday evening, Feb. 18, added further honors to the club's splendid record.

Following "The Star-Spangled Banner," which, as usual, opened the program, Carl Hahn's "Deep Water Song" rolled forth with fascinating lilt. Rich and melodious was Joseph Mosenthal's "Music of the Sea," and the Nevin-Humphries "Hunting Song" was given such an expressive reading that it had to be repeated. The dignified "Chorus of Bishops and Priests" from Meyerbeer's "L'Africaine," with piano and organ accompaniment, concluded the first part of the program.

There were two soloists, Emma Roberts, mezzo-contralto, and Irma Seydel, violinist. Both artists were very favorably received. Miss Roberts sang with deep, clear tone a group which included "The Eagle," by Schaefer; "Youth," by Ferrari, and "Inter Nos," by MacFadyen; Woodman's "My Heart Is a Lute," "The Chattering Squaw," a Creek Indian melody arranged by H. W. Loomis, and "The Danza," by G. W. Chadwick.

Miss Seydel played delightfully "The Greeting" and "The Bee," by Schubert; "The Fountain," by David, and "Au Claire de Lune," dedicated to Miss Seydel by Maquarre. Albert Robert Boyce presided at the piano and Albert Reeves Norton at the organ. A. T. S.

Thaddeus Wronski to Lecture

Thaddeus Wronski, vocal teacher and recording expert, is booked to speak on March 5 in the Auditorium of the West Side Y. M. C. A. Branch on "The Theory of the Professional Voice from a Common-Sense Point of View." Mr. Wronski was a former basso of the original Boston Opera Company, of the Théâtre des Champs Elysées of Paris and other leading European opera companies and was also recording expert with the Columbia and Lyraphone Gramophone Companies.

Brooklyn Girl with Bracale Company

Philene Falco, a recent graduate of the Master School of Music in Brooklyn, is now on tour with the Bracale Opera Company. This company is to be in Havana for ten weeks, on the islands for two and in Mexico for six. Miss Falco is singing with such distinguished artists as Barrientos, Edith Mason, Amato, Carpi and Paleo. She has been taking such parts as *Nedda* in "Pagliacci," *Micaela* in "Carmen," *Musetta* in "Bohème," *Olga* in "Fedora," *Lisa* in "Sonnambula," *Bertha* in "Barbiere di Siviglia" and *Giovanna* in "Rigoletto."

Ganz Captivates San Diego

SAN DIEGO, CAL., Feb. 12.—The Amphiion Club gave its third artist concert yesterday afternoon, when it presented Rudolph Ganz, pianist, at the Isis Theater. His unassuming manner, absolute lack of mannerisms and his musicianship captivated the large audience. In the evening a dinner was given in honor of Mr. Ganz by the local branch of the California Music Teachers' Association at the Maryland Hotel. W. F. R.



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January 24, 1919.

My dear Miss Smith:

I must express to you the great pleasure you gave our school with your song program in the auditorium last night.

The pure quality of your tones, the excellent technique whether displayed in the aria from "Madame Butterfly" or the children's songs, the power and yet delicacy of tone, clearness of enunciation all combined to give great delight to your hearers. One other striking characteristic that makes your singing delightful to the beholder as well as the hearer, is your power to mirror the mood of your songs. Your whole personality seems a rapt expression of the message conveyed in the words and music.

The fact that your songs are so refreshingly new and so varied in character gives an added charm to your program.

We shall long remember the pleasure your recital gave us.

Very sincerely yours,
(Signed) S. M. Green.
Superintendent, Missouri School for the
Blind, St. Louis, Mo.

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NEW MILWAUKEE MUSICALES PLANNED BY MRS. E. J. DUNLOP

City's Newest Impresario Organizes Series of Programs for Lent—Czerwonky, Miss Warner and Mrs. Hall-Quick to Appear on Successive Thursday Mornings

MILWAUKEE, WIS., Feb. 17.—Milwaukee has a new promoter of concerts in the person of Mrs. Edna J. Dunlop, who has arranged a series of three Lenten musicales to be given March 6, 13 and 20 at the Red Room of the Pfister, Milwaukee's finest hotel. These recitals are unique in that for the first time in the history of the city leading artists have been presented at morning performances. This, therefore, marks the arrival of metropolitanism in another feature of the city's musical life.

Richard Czerwonky will appear March 6; Marjorie Dodge Warner, March 13, and Mrs. Georgia Hall-Quick will be the last in the series of weekly presentations. Mr. Czerwonky has made tours with various symphony orchestras, but he was best known as soloist and concertmaster of the Minneapolis Symphony Orchestra. Mr. Czerwonky is now devoting all his time to recitals, having abandoned his orchestra connections.

Miss Warner, soprano, is booked with many of the leading musical societies of the country. She has appeared with the Arion Musical Club in Milwaukee, when her singing revealed a strong dramatic element. Mrs. Georgia Hall-Quick began playing at the age of nine, and at fourteen gave her first recital. At twenty-one she was engaged as assistant to Teresa Carreño and spent three years with her in hard study. She has ap-



Mrs. Edna J. Dunlop, Milwaukee's New Promoter

peared with the New York, Chicago, Minneapolis and St. Paul Symphony Orchestras and has given recitals in all parts of the United States.

Mrs. Dunlop reports remarkable advance sales for her new series of morning recitals and intimates that if these win out she will go in for a more extensive series of concerts next season. Mrs. Dunlop is a newspaper woman of years of experience who seems to be particularly well fitted for promoting artists because of her many talents.

C. O. S.

TWO SAN ANTONIO CONCERTS

Programs by French Army Band and Oscar Seagle Awaken Joy

SAN ANTONIO, TEX., Feb. 17.—One of the most inspiring musical events of the local season was the patriotic concert given by the French Army Band, Capt. Fernand Pollain, conductor, on Feb. 14. The Majestic Theater was filled to overflowing and the S. R. O. sign was out long before the program began. Besides the American and French anthems, the band played "Marche Lorraine," by Ganne; "March of the Little Leaden Soldiers," "American Patrol," "Rhapsodie Norvégienne" and two French military marches. The two soloists, Georges Truc, pianist, who played a Barcarolle by Fauré and Saint-Saëns's "Etude en Forme de Valse," and Alexandre Debaille, violinist, who gave the Saint-Saëns "Rondo Capricioso," proved themselves true virtuosos.

A concert which was significant for its artistry was given by Oscar Seagle, the baritone, on Feb. 12. His program was composed of old French classics, Irish, Russian and American songs, including war songs and several Negro spirituals. Mr. Seagle's interpretation of Fay Foster's "The Americans Come!" was strikingly dramatic, while the spirituals were

given impressively. In a short talk Mr. Seagle claimed that these represented the real folk-song of America, and that they ranked with the folk-song of Russia and other countries.

C. D. M.

Orville Harrold Wins Honors as Soloist with Philadelphia Club

PHILADELPHIA, Feb. 6.—A group of songs by Orville Harrold, of operatic tenor fame, and an exquisite cantata by Reinhold Hermann, "The Sirens," shared honors at a concert given this afternoon by the Matinée Musical Club in the Bellevue-Stratford ballroom. Soloists for the cantata were Ethel Niehammer, Mrs. Maschal and Eleanor Moore. The chorus, composed entirely of women's voices, was excellently balanced. Mrs. Helen Pulaski Innes directed.

Mr. Harrold was heard in two groups of songs and compelled to sing encores after each. Edna Smith sang several soprano solos, Miss Guest played piano pieces and Marie Sangston List gave a group of contralto songs.

T. C. H.

Warford and the Gilbertés Entertain in Honor of Mabel C. Smith

Claude Warford and Mr. and Mrs. Hallett Gilberté entertained at Mr. Warford's studio in the Metropolitan Opera

House Studio Building, New York, on Tuesday evening, Feb. 11, in honor of their friend, Mabel Corlew Smith, soprano, of Chicago.

A program was given and enjoyed by the guests, which included many friends of the Gilbertés and Mr. Warford and a number of the latter's pupils. Mrs. Smith sang with lovely vocal quality and artistic feeling four Gilberté songs, "Ah, Love, but a Day," "Evening Song," "Minuet-La Phyllis" and "Spring Serenade," in which Lacy Coe played the violin obbligatos. She also sang Mr. Warford's "Pieta" and "Dream Song" admirably, a group of Handel, Henschel and Rachmaninoff and Micaela's third act aria from "Carmen." Mr. Gilberté was further represented on the program by his violin pieces, Gavotte, Berceuse and "Spanish Serenade," performed by Mr. Coe and the composer with fine ensemble. In a group of four violin pieces Mr. Coe included his own Pastorale, Mr. Warford's "Petite Chanson" and compositions by Schubert-Wilhelmj and Küzdö. There was much applause for the composers and their interpreters, Messrs. Gilberté and Warford presiding at the piano in their own music, while J. Lawrence Erb was the skillful accompanist in the other items.

Salt Lake City Hears Henri Scott

SALT LAKE CITY, UTAH, Feb. 15.—Henri Scott was heard in recital last evening at the Salt Lake Theater, under the auspices of the Musical Arts Society. The eminent bass-baritone lived up to the reputation which had preceded him, presenting a varied program which gave scope to his art in the interpretation of song and operatic arias. It is seldom

that Salt Lake City has the opportunity of hearing an artist from the Metropolitan Opera Company. The hearers were most enthusiastic in their appreciation of his art. Frederick Fleming Beale, accompanist, was highly artistic and sympathetic throughout the difficult program and deserved due credit for its success.

Z. S. H.

Madison, Wis., Hears Concerts by Local Students

MADISON, WIS., Feb. 2.—On Thursday evening Doris Carter Peterson and Lowell L. Townsend of the University School of Music gave a two-piano recital at Music Hall. The Mozart D Major Sonata was splendidly played and well received. Sinding's Variations in E Flat Minor proved interesting, as did the Beethoven-Saint-Saëns Variations. On Friday evening the members of the Central High School gave a concert before a thousand persons in the auditorium. Under the leadership of Anna E. Menaud, director of public school music, the orchestra, chorus and girls' glee club gave some good ensemble numbers. The program closed with Mendelssohn's "March of the Priests."

C. N. D.

Giorni and C. L. Murphy Join in Philadelphia Academy Recital

PHILADELPHIA, Feb. 14.—Aurelio Giorni, pianist, with Charlton Lewis Murphy, violinist, was heard in recital at the Zeckwer-Hahn Philadelphia Musical Academy on the evening of Feb. 13. Their interesting program included charming interpretations of works by Fauré, Chopin, Brahms, Paderewski, Rachmaninoff, Sgambati and Dohnanyi.

taken ill, her manager, Frank Rudy, called upon Miss Nevin and her friend, Mrs. Rosa Hamilton, a contralto, to fill the engagement. These two delightful singers have been giving many duet programs this season. The large audience that awaited Miss Kanders was not informed of the change until Mr. Rudy appeared before the curtain. So the two girls had to please a disappointed audience. They were well equal to the test, and all expressed themselves as being more than satisfied. There had been no time for program printing, so the singers had to announce their own songs. This made the concert a delightfully informal one, a field in which Miss Nevin has proved herself a past master, being able to win an audience at the very start with her irrepressible humor.

On her return home the soprano was confronted by the music committee of the historic old Methodist church in her home town, Sewickley, Pa., and urged to help them out as their soloist. So, again on short notice, Miss Nevin donned the surplice and appeared in the choir loft, quite as much at home as though it had been prearranged. So mutual is the admiration between congregation and singer that she has promised to be their soloist until concert work makes it impossible to be regular. The church is one of the old landmarks of the unique little town.

The third rôle Miss Nevin has been called upon to play is to interpret Miss Foster's song "The Americans Come!" on three important occasions. The first was to begin an illustrated lecture on the "Yanks in France," the second at a large banquet at the Schenley Hotel and the third at a big convention. This was, however, a rôle that Miss Nevin found easy after her activity in patriotic work.

OLIVE NEVIN PLAYS TRIPLE ROLE DURING PAST FORTNIGHT



Olive Nevin, American Soprano

Olive Nevin has had opportunity the past two weeks to prove her versatility. First she was called upon, at an hour's notice, to substitute for Helene Kanders in Butler, Pa. Miss Kanders, suddenly

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KANSAS EDUCATORS BATTLE FOR HIGHER TEACHING STANDARD

[Continued from page 1]

("The Materials of Piano Teaching") and Florence Rea ("Teaching Young Children").

General discussion followed the reading of each paper.

Frank Power was chairman of the voice conference. William B. Downing of Lawrence gave a very interesting talk on "The Ethics of Voice Teaching." He suggested that the all-around voice teacher was a wonder; that in this profession, as elsewhere, specialization was really necessary and that each one should recognize the fact of his limitations.

H. E. Malloy of Hays led in the discussion on the question, "Can Vocal Teaching Be Standardized so as to Correspond More Closely to Standardized Piano Teaching?" There was quite a difference of opinion in this matter among the various teachers present, but all went away from the conference with a general feeling that it might be worked out. There was, however, a general feeling to the effect that standardization could not touch the genius, as he is *ipso facto* above all rules.

A general conference was called, which E. C. Marshall of Winfield opened with a talk on "The Choir Director and the Church He Serves." He brought out the fact that the church has been the chief feature in making the United States what it is to-day, and that it seemed strange that it did not spend more time in the betterment of its own music. Mr. Marshall also stated he is using revival hymns to-day because of their inspirational value. Thus in the last few years, in the army, music which was not of the highest grade was often of very great benefit as an inspiration to the boys. He was followed by Mrs. S. F. Cravens, organist of the First Christian Church of Emporia. Mrs. Cravens spoke on "The Place of the Organ in the Music Life of the Community." She suggested that the organ could be made the means of giving the best in music to all the people. It is possible for the organist to play the greater composi-

tions on his instrument and bring them before the people often enough so that they will become quite familiar with them. This can be done where there is a community organ, as in Denver and other large cities, and may be done in the churches of the smaller cities. Clarence Eddy, the noted organist, in writing on this subject, says, "It is not the fault of the organ that the public does not get the greater compositions. It is the fault of the one having the matter in charge."

The President's Address

On account of the concert which had occupied the evening before, the president's address was not delivered until Thursday morning. At that time Harold L. Butler of Lawrence spoke on the subject of "The Musical Needs of Kansas." He said we need more and better music in the schools, in the home and in the community. In order to get this we must have more and better teachers, performers, listeners and concerts. It was felt by some that we should, if possible, get legislation to put the music teachers' certification in the hands of a State board.

Later in the day the members went out to the beautiful auditorium of the College of Emporia on the outskirts of the city. This is one of the most beautiful auditoriums in the Middle West, in Gothic style, and contains a large four-manual Moller organ. The sessions of Thursday afternoon and all day Friday were held in this room, the convention going back to the Albert Taylor Hall at the Normal for the Thursday evening concert.

The first address given on the afternoon of Thursday was by Doris Bugbey on "The Teaching of Musical Appreciation." Miss Bugbey mentioned the fact that musical appreciation had been recognized as a separate subject only in recent years and that it was primarily a training of the emotions and not an assembling of facts. She put forth the idea that people are interested more in the underlying spirit of music than in its structural basis, and that the spiritual things really mean more than facts. She suggested that musical appreciation should be taught in such a way as to connect music with the rest of life. Music has a possibility of being a wholesome outlet for nervous energy as well as a means of wholesome recreation. We are prone, in this country, to load up the

child with facts and let his emotions trail along as best they can, giving him no training in their use.

After Miss Bugbey's address, Katherine Kimmel of Manhattan gave several songs. Edith Witham of Cherryvale discussed the problems of the private music teacher. Miss Witham has been a teacher in one of the smaller cities of Kansas for a number of years.

Otto Fischer was heard in some piano selections, and although the piano was not all that could be desired, Mr. Fischer played these numbers in a very masterly manner. The Treble Clef Club, under the direction of Catherine Strouse, gave some numbers in a way to call forth a demand for an encore.

Immediately afterward D. A. Muller of Topeka, a native of Holland, gave a talk on "The Place of the European in American Music at the Present Time." He said that his remarks did not apply to those men of foreign birth who came to this country and accepted it as their own. Some men commercialized art and failed to nationalize it in the sense of making it fit the American life. No nation without music in its soul could possibly hope to exist long as a nation. Mr. Muller mentioned that he had had to take up the cudgels in defense of the American composer even among American citizens. No person who comes to this country and is not willing to try to help along should be allowed to remain here. No one should go into a new country as a complete stranger to the language and thoughts of the people and criticize any work of art of those people; yet this is being done every day by Europeans and others who do not know the language or habits of thought of our people. It is up to the American musician to fight his own fight in this matter.

After Mr. Muller's talk Carl Preyer, the composer, of Lawrence, played two of his own compositions for piano. This closed the afternoon program.

In the evening a delightful program was given in the Albert Taylor Hall at the Normal. Of special importance in the program was the work of Anthony Stankowitch of Pittsburgh. William B. Downing of Lawrence disclosed a fine voice. Carl Preyer played his "Concertstück" in F Sharp Minor, a composition which he played with the Minneapolis Symphony last season and which he will play with the St. Louis Symphony Orchestra next month.

Question of Standardization Raised

On Friday morning the association met again at the College of Emporia, papers being given by Louis U. Rowland of Baker University on "Is the Examination of a Music Teacher in Piano, Harmony, History of Music, etc., as True a Test for Teaching as an Examination of His Pupils?" and C. L. Rowland of McPherson College on "Should the Examinations Recommended by the Association of Presidents Be Standard for the Three Grades of Certificates of the State Associations?"

The question of music teachers' certification was to come up for action during the business session which immediately followed, and the discussion after these two talks paved the way for the action which was taken later on.

The business meeting was called to order by President Butler on the morning of Feb. 14. The minutes of the preceding annual convention were not read, as they are now in press. No minutes of the Executive Committee were read, since it had had no meetings during the year. Reports were presented by the accrediting committee, the auditing committee and the treasurer of the organization. It was voted to appropriate from the general funds of the association the necessary amount for expenses of the president or some other member who might be chosen as delegate to the Association of Presidents and Past Presidents of State Music Teachers' Associations. It was resolved that the Kansas State Music Teachers' Association should affiliate with the Music Teachers' National Association, taking an annual membership in that association in the name of the president of the Kansas State Music Teachers' Association, and that the association take a membership in the Peterboro Association, under the control of Mrs. Edward MacDowell, at Peterboro, N. H.

Provide for New Titles

The most important step taken at this meeting was the adoption of a resolution providing that the titles of Licentiate and Associate, the latter being the higher grade, should be adopted as the names for holders of certificates now offered by the association; that examinations for the Associate's certificate be offered during the first week of November.

[Continued on page 23]

"Namara a Soprano of Whom America May Be Proud"

The above is the verdict of Minneapolis Tribune concerning Namara, the beautiful young soprano of the Chicago Opera Co., after her recent appearance with the Minneapolis Symphony Orchestra.

Minneapolis Tribune, Jan. 27, 1919.
(Caryl B. Storrs.)

Yesterday's unusually rich program was fortunate in including an assisting soloist whose performance did not permit its standard of excellence to sag in the slightest degree. Marguerite Namara is a coloratura soprano of whom America may well be proud, and whose ringingly true, flexible voice, guided by impeccable art, skill and taste, goes as far as anything can toward justifying Verdi's "Ah, Fors è lui." It is a great song of its showy kind and has seldom been more brilliantly and effectively sung here than by Namara yesterday afternoon. The kinship of Mozart and Bellini, and Namara's ability to sing well their exquisitely simple music were demonstrated in her first encore, Mozart's "Voi che sapete" and her second programmed number, Bellini's "Ah, non credea mirati" from "La Sonnambula." Her second encore, revealing her fine sense of rhythm and dashing lightness, was the Gavotte from Massenet's "Manon."



Photo by Francis Bruguiere

Minneapolis Journal, Jan. 27, 1919.
(Victor Nilsson.)

Marguerite Namara was a Friday symphony concert diva in a popular program, her voice being as prepossessing as her appearance. She proved herself an experienced and artful singer who endowed with all the dramatic life possible for its florid style and concert rendition the great coloratura aria from "La Traviata." Capitally done were also her aria from "La Sonnambula" and the Gavotte couplets from Massenet's "Manon."

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KANSAS EDUCATORS BATTLE FOR HIGHER TEACHING STANDARD

[Continued from page 22]

ber and the first week of May in each year and at the regular annual meeting of the association; that no certificate higher than that of Licentiate be offered without personal examination, and that the accrediting committee shall have the power to demand a performance in the major subject for which the applicant wishes such a certificate, or, if the candidate shall satisfy the committee that such performance is impossible, that not less than three of the applicant pupils, of at least one year's standing, shall be examined, and that an examination in harmony and music history shall be included in the examination for the Associates' certificate, and finally that a list of accredited teachers, with the name of the teacher, his specialty and his address, should be included in the association's booklet for this year.

Election of Officers

Other business transacted at this meeting included the designation of Topeka as the next meeting place. The following members were elected to the Executive Committee for a term of three years: Oscar Lofgren, Elsie Smith and H. J. Malloy.

When the association reconvened in the afternoon the accrediting committee was elected as follows: Charles S. Skilton, Otto Fischer, D. A. Hirschler, F. A. Beach and Haggard Brase. The officers elected were F. A. Beach, president; Otto Fischer, vice-president, and Paul R. Utt, secretary-treasurer.

After the close of the business meeting Ethel Shay gave a talk on "School Credits for Applied Music." Miss Shay had investigated the matter very thoroughly in regard to this subject, having replies from the different larger cities and smaller cities of the State giving the practice in regard to this matter.

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At the close of Miss Shay's talk the Girls' Glee Club of the College of Emporia, Lillian Wilhelm, director, sang. This is one of the best girls' glee clubs to be found in the State and their singing was heartily applauded.

Francis Backe then gave a talk on "The Relation of Public School Orchestras to the Community." Mr. Backe comes from one of the smaller towns of the State, but has an orchestra of twenty-five pieces in connection with the schools in which he is supervisor of music. He said that this orchestra had become one of the features of the community life.

Mr. Backe was followed by R. O. Lindsey of Kansas City, who spoke on "How Can the Amateur and High School Orchestra Be Developed?" Mr. Lindsey was of the opinion that nothing could be done along this line unless the orchestra had a competent instructor. Children of special talent or inclination for any particular instrument must be encouraged in the grades, or at least not later than the first year in high school, if one really expects a high school orchestra. Attention should be given to the balance of the orchestral parts, so that the wind instruments do not overbalance the strings. In the early work the orchestra should meet at least twice a week, to work out scales in unison and, as the next step, simple melodies. Credit should be given pupils for satisfactory work and a regular time for rehearsal should be provided on the daily program for rehearsal.

Catherine Strouse gave a paper on "The Supervisor of Music in the Town of Average Size." In her talk Miss Strouse mentioned the various requirements for the position of supervisor in a town of ordinary size and brought out various facts in connection with the work. She also suggested that the music supervisor should, to a certain extent, make herself or himself a musical help to the town, and that the supervisor of music in the public schools should also be supervisor of music in the Sunday schools. The public school supervisor could meet the Sunday school leaders at intervals, going over matters in regard to music to be used, interpretation of songs, material for the Sunday school entertainments for the year, and putting the high school orchestra players into the orchestra of the Sunday school.

At the finish of Miss Strouse's address the High School Girls' Glee Club sang, under the direction of Ethel Shay.

Charles S. Skilton then played for the association two original piano pieces of a suite of three, on Indian themes, written this past summer. In his remarks before playing the first melodies, Mr. Skilton mentioned that the Indian melodies have a downward tendency, the climax coming at the beginning and the melody ending on a lower note or one lower than the lower note of the peculiar scales which the Indians employ.

In the evening the final concert was given by the members of the association, featuring the beautiful organ, which was played by three members of the Kansas Chapter of the A. G. O.

Other Organization's Convention

On Wednesday, Feb. 12, before the convention of the Kansas State Music Teachers' Association opened its proceedings, the Kansas Association of College Schools of Music and Conservatories held its annual meeting. This association is new, having been formed at Parsons last year. Among the delegates from fourteen schools who were present were the presidents of two of the larger colleges of the State. Paul R. Utt of Ottawa, who was elected temporary president at the Parsons meeting, was in the chair. An address was delivered by Mr. Utt, who put before the association various matters which should be considered. D. A. Hirschler of the College of Emporia, gave a talk in which he discussed a possible six-year course for colleges which would make it possible for students to obtain an A. B. and a musical degree at the same time. Harold Butler of the University of Kansas brought out in detail some of the matters the president had suggested and was followed by Dr. Ernest Philblad, president of Bethany College of Lindsborg, who spoke on "The Home of the Messiah," and heartily endorsed the plans and aims of the association. The college authorities would welcome, he thought, the assistance of such a body as this in working out the relationships to the music course.

After full discussion a constitution was adopted and the following officers

elected: President, Paul R. Utt, Ottawa University; vice-president, H. E. Malloy, Hays Normal; secretary-treasurer, Louis Rowland, Baker University. The Executive Committee will be composed of the officers, besides Oscar Lofgren of Bethany College and E. C. Marshall of Southwestern College.

After the adoption of the constitution and the election of officers, a number of resolutions made at the Parsons meeting were passed on. These resolutions included the requirements of this association in regard to entrance, the different courses offered by the schools in the association and also the amount of work necessary for any degree or diploma offered by these schools. These resolutions were in the nature of minimum requirements, each school having the right to have a higher standard if it pleased, but no school in the association being permitted to continue as a member unless it lived up to the standard set by these resolutions. The entrance requirements, among other things, required fourteen units of high school work in academic subjects and one unit in music for the necessary fifteen units for entrance. For the courses of study leading to the degree or diploma, each school binds itself to require sixteen hours of theory work and four hours of musical history besides some academic work.

REESE VEATCH BACK TO VOCAL STUDIOS AFTER LIFE IN ARMY



Reese Veatch, Vocal Instructor and Baritone

GRAND RAPIDS, MICH., Feb. 19.—Recently released from government service as song leader, Reese Veatch has established himself in this city and has opened his studio in the Gilbert. During the war Mr. Veatch served the War Department as army song leader at Camp Shelby, Hattiesburg, Miss.; Camp Gordon, Atlanta, and as supervisor of military singing in the S. A. T. C. camps of Montana, Idaho, Oregon and Washington.

He is a vocal instructor of experience and also a singer, having appeared successfully in the concert field. Wholly American trained, he has studied with Sandor Radanovitz of Chicago, Theodore Garrison of Ann Arbor and Percy Rector Stephens of New York. A skilled organizer and leader of community singing, Mr. Veatch has already been active here in this branch of musical endeavor. At the recent banquet of the Lincoln Club in honor of General Wood he led the gathering in a very successful "sing."

OPERA SINGERS CHARM

Ponselle and Mardones, with Victoria Boshko, Appear in Concert

A good-sized audience gathered to hear the Metropolitan Opera artists and orchestra, led by Richard Hageman, on Sunday evening, and to judge from their applause, were well satisfied with what they heard; as in the main, it seemed they had a right to be. The orchestra's balance left much to be desired, and the intonation, in turn, of the brasses and of the strings, still more. But the audience loved that old war-horse of a "William

Because of the fact that there are a number of private schools in the association, it was thought these last requirements should be waived, but the directors of those schools felt that it would be better to let the matter stand and they would meet the requirements as best they could.

In order to be able to present to the various administrative heads of the schools of the State the matter of musical education in a concrete form, the president was authorized to appoint two committees, one for the purpose of outlining, in a general way, courses on applied music which might be adopted by the various schools of the association as a basis for their work, and one for the purpose of finding out the amount of credit and the basis of credit allowed in the various larger schools of the country for work done in their music departments.

A resolution was also passed recommending that no music teacher in any school which is a member of this association should be asked to teach more than twenty-five hours of applied music or fifteen hours in the theoretical or historical classes.

It was also determined that an effort should be made to have credit for work in applied music granted on the same basis as for laboratory work or for class and laboratory work combined.

Tell" Overture, apparently, like the patriot who loves his country, "right or wrong."

Mr. Guard announced Mr. Montesanto's non-appearance, on account of continued indisposition, and the substitution of Jose Mardones. The basso sang with good taste and tone the famous arias from "Les Huguenots," and from "Robert Le Diable," earning thereby many recalls. Rosa Ponselle also appeared, her first number being "O cieli azzurri" from "Aida," and her second, encored, as well as Mr. Mardones', being "Un bel di," from "Madame Butterfly." Both songs and singers were heartily welcomed by the audience. Miss Ponselle was in good voice and exhibited much dramatic ability thereto, notably in her singing of the "Aida" aria.

Victoria Boshko played Liszt's Concerto in E Flat with the orchestra, and neither soloist nor accompanist can be said to have covered themselves with glory. The most difficult if not the greatest piano concerto of the great master should not be served to make a Metropolitan Sunday night holiday. C. P.

Record Sized Audience at Concert of Sioux City Municipal Symphony

SIOUX CITY, IOWA, Feb. 17.—At the concert of the Sioux City Municipal Symphony Orchestra yesterday afternoon, the largest crowd of the season was present to hear a fine program. Horace Barr, baritone, was the soloist, Orwin A. Morse accompanying Mr. Barr. F. E. P.

Amy Ellerman, contralto, will appear in concert at Youngstown, O., March 30.

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New York, March 1, 1919

CRITICS' RIGHTS

The opinion of Judge Dugro of the New York Supreme Court, as recently expressed in his charge to the jury at the trial of a suit brought by an actor against a prominent critic in allegation of libel—an opinion recorded in detail on another page of this issue—ought to be quietly absorbed and digested by a number of musicians. Briefly, the Judge confirmed the privilege and complete right of the critic to criticize the acting (or performance of whatever nature it might be) exhibited in a public theater at a public representation as long as he gave "a fair and honest criticism" and unless the comments "are actually malicious." Besides, "No man is bound to have the same opinion that another has" and "The privilege of criticism, in the absence of actual malice, extends even to ridicule and is without limitation, except that it should be fair and honest."

Of course there are singers, players, composers, managers and their retainers who can never be made to believe that adverse comment on them or on those whom they favor is dictated by anything except malice, envy and all uncharitableness. Against such the gods themselves are powerless. But people of wiser counsel and surer equability of disposition will derive no harm from pondering awhile this latest judicial contribution to the endlessly debated subject. There might then be fewer abusive communications to editors and critics and less inclination to ascribe every unfavorable decision to professional incompetency or ignoble impulse. Also less gratuitous quibbling about the "constructive" obligation. It is abidingly strange that in the minds of some only that criticism is constructive which is laudatory. That it is oftentimes essential to pull down in order to build up, to eradicate weedy growths so as to sow fruit-bearing seed, never occurs to most of the individuals so passionately addicted to this "constructiveness."

Had he been pronouncing decision on a topic of controversy involving musical criticism the learned judge might have found it expedient to go further and to meet half-way the outpourings of those irrepressible souls who slander the chroniclers of musical happenings for their failure to consider the possible disabilities under which an artist may, unknown to them, have labored. His charge then might have included the asseveration that the duty of the critic is to record what he hears, not what he might hear.

ON MOVING-PICTURE IDEALS IN THE REALM OF MUSIC

Argument as to the wisdom or non-wisdom, artistry or non-artistry, usefulness or non-usefulness of the moving picture, seems to be about as wise as to question the desirability of using the telephone. With both,

it is now simply a question of restricting their activities within normal bounds; of not perhaps, in the one case, becoming dependent on a machine for one's memory, courtesy, efficiency and such like trifles; and in the other, of turning life into a series of surface-effects.

No longer a thing of tradition since it has been caught in the swirl of modern life, opera reflects, both as regards its subjects and their portrayal, the tendency to transplant the ideals of moving picturedom for everyday use. Not where its morals are concerned; "movie morals," in a class by themselves as they are, with their cheerful subordination of all things in heaven and earth to the happy ending, may be considered perhaps by the moralist as inferior to the operatic standard, which at least occasionally kills off the offender against the whole Decalogue. But the presentation of opera has unquestionably come under subjection to the picture-ideal, if certain recently-given novelties can be taken as criterion. Four of these in two weeks have ranked themselves as of interest almost entirely on the pictorial side: "La Reine Fiammette," with its magnificence of setting, its riot of color and costume, and its paucity of original or even well-borrowed ideas; "Gismonda," a succession of beautiful pictures, set to a thin, unoriginal, uninteresting score; "Loreley," a presentation of inadequately melodic, wonderfully-staged mediocrity; "Cleopatre," conceded to be Massenet at his worst, with every possible beauty bestowed on it in the way of scenery, costuming and prima donna. All were embellished with ballets in which suggestion of the pictorial and other reaches its height, and, in two cases at least, went far beyond limits usually imposed on the picture.

In their leisure moments, *prime-donne* and *primo-tenore* make pictures and the emoluments resulting therefrom; and as this habit spreads it may not be totally impossible that the singers' art should ultimately take on a different color as the result of months spent in the atmosphere of the studios. Doubtless some artists may be great enough to remain unchanged, but all will not be. And now, arises on the horizon of the deeper thought, the *Kansas City Star*, with healing in its wings to the effect that moving-pictures might be made of Hofmann at the piano, or of Kreisler with his violin. Defend it, Heaven; one can see a close-up of Beethoven, Brahms and Bach leaning from out the bar of the skies, and hear the Vox Humana stop breaking loose with "The End of a Perfect Day!"

IF CHOPIN LIVED TO-DAY

"All that the funeral train of an entire nation weeping its own ruin and death can be imagined to feel of desolating woe, of majestic sorrow, walls in the musical ringing of this passing bell, mourns in the tolling of this solemn knell, as it accompanies the mighty escort on its way to the still city of the dead . . . We feel it is not the death of a single warrior we mourn, while other heroes live to avenge him, but that a whole generation of warriors has forever fallen, leaving the death song to be chanted but by wailing women, weeping children and helpless priests. . . ."

With such exalted phrases does Liszt limn the vision raised before his eyes by the Funeral March of Chopin. To-day, as one lets his thoughts run upon that martyred nation and its bitter history, one wonders: What would contemporary happenings have meant to the patriot-minstrel of Warsaw; how would he have reacted to the miracle that has been wrought? A century ago, when Chopin lived, Poland was in chains. Now those chains have been snapped, please God, forever. His country's travail was a thorn in the heart of Chopin. Out of his agony, out of the ever-swelling current of bitterness, the Pole distilled music now drenched with sorrow, now seething with the spirit of revolt.

Chopin was a propagandist: his music pleads for Poland. The best that the word patriotism connotes ran in his blood and was communicated to his music. Did he foresee that less than a single century would witness the emancipation of his shackled country? Perhaps, although the greater part of his music inspired by patriotic emotion betrays the pessimist enthroned. But if Chopin lived to-day he would sing another song. The spectacle of a sovereign Poland, the ancient flag fluttering once more, would stir him beyond measure. The result might be new masterpieces; strong music of rejoicing. Yet not everyone would willingly exchange the Polonaises in C Minor, F Sharp Minor, E Flat Minor, for works, however magnificent, in the major mode. Perchance the world was better served that Chopin was born at the beginning instead of at the end of the nineteenth century.

How It Works Out

To the Editor of MUSICAL AMERICA:

One of the fruits of Mr. Freund's visit to Syracuse is already apparent in our city. Last week, when the seat sale for Mme. Gluck's concert was put on, the entire house was sold out in three days. This has never before happened to my knowledge. It shows that he awakened a great deal of interest in music in our city that to my mind was not there before, and I want him to know how much this is appreciated.

Cordially,
MELVILLE A. CLARK.
Syracuse, N. Y., Feb. 15, 1919.

PERSONALITIES



Photo by Sun News Service

How Alma Gluck Whiles Away Time On Tour

Being the small daughter of a famous prima donna has its advantages, especially if she happens to own a private car. In that case, supposing she goes on tour and takes you with her, the two of you can play pat-a-cake *en route*. This is what Marie Virginia, the little daughter of Alma Gluck, is doing, while she and her mother are speeding along in "The Pioneer."

Garden—On Feb. 15 Mary Garden celebrated her birthday by giving a small party in her suite at the Ritz-Carlton. Henry Russell, former impresario of the Boston Opera Company, was among the guests.

Scotti—Antonio Scotti sang *Marcello* in "Bohème" by way of swan song before his departure for his annual three weeks' vacation at Palm Beach. Mr. Scotti will return to finish the Metropolitan season.

Finn—When the Paulist Choristers were touring Europe in 1912, they had the especial honor and privilege of singing for Pius X, who was then Pope, in the throne room of the Vatican. The Pope bestowed on Father Finn the title of "Master of Singers."

Lazzari—Carolina Lazzari, contralto of the Chicago Opera Company, has been chosen as one of the American singers to appear in the great Victory Celebration in Paris in June. Miss Lazzari, though of Italian parentage, was born in this country and is very American in all her ideas.

Lamare—Marguerite Lamare, who made her début with the Chicago Opera Association as *Little Nini* in "Pelléas et Mélisande," accounts herself an American, although she was born in Paris. Her father, Lamare Middleton, was in charge of the Paris bureau of an American newspaper at the time of her birth.

Case—Anna Case, Metropolitan soprano, owns a wonderful thoroughbred, prize-winning chinchilla kitten, son of a prize-winner, and she has named him "General Foch." She assures the casual caller that this wonderful kitten understands music, and to prove it, the puss "promenades along the piano keyboard to the accompaniment of futuristic Leo Ornstein music."

Marcoux—The baritone, Vanni Marcoux, who made an impression of much interest during his singing with the Boston Opera, some years ago, has returned to the Paris Opera after his discharge from the French army. He appeared with Marthe Chenal in "Monna Vanna," in which work his enacting of the rôle of Guido here will be remembered.

Wolf—Maeterlinck's famous "Blue Bird" has been made into an opera, the music of which has been composed by Albert Wolf of the Opera Comique in Paris. Author, composer and editor have renounced their usual rights in the profits, which will be devoted to the reconstruction of towns in Belgium and Northern France and to establish a fund for American artists studying in Europe. It is expected that the opera will be produced in the United States next winter.

Lazaro—When Hipolito Lazaro, the Spanish tenor of the Metropolitan, paid a recent visit to Barcelona, some of his former neighbors refused to believe that the former terror of the neighborhood and the tenor were one and the same person. "He may be the little Lazaro boy that we used to know," said one old lady, after shaking his hand, "but then it is one of God's wonders, for the boy I knew could not grow into anything so nice." Lazaro himself loves to recall the exploits of his boyhood escapades that frequently put the respectable street he claimed as his own into a state of great excitement; and he earnestly asserts that the punishment he frequently received was sufficiently drastic to make a saint out of the most hardened sinner.



A BUSE an artist to your heart's content, tear his art into ribbons; as long as you don't dip into "malice" in writing your criticism of his performance, as long as you merely express your "honest opinion" you need not fear his threats of libel suits; you are non-sueable, the Supreme Court of New York has just said so. The decision of the judge interests us mightily. Now we can work out our nefarious schemes under the protection of the Supreme Court. We intend to write criticisms like these:

_____, the tenor, gave a recital last night. It made us seasick. . . . It is our honest opinion that such tenors should be arrested for disorderly conduct. . . . Even the ushers looked weak and desperate.

Such playing is neither art nor jugglery; it is sin. Mr. ____ may call himself a pianist, but it is our honest opinion that he would make a better burglar. And that nose of his! . . .

* * *

The Senate may be muzzling the press, but the Supreme Court is certainly good to critics!

* * *

Mr. Guard Encounters a Man Who Tells the Truth

William J. Guard was dispensing passes as usual to a long string of claimants the other evening. One of the applicants, a stocky person of Trotsky-Lenine cast, stretched out his hand for the magic slip.

"What paper are you with?" demanded Mr. Guard.

"I am a tailor," said the man simply.

"Well, I'll be ____!" The tailor vanished in the smoke. When Mr. Guard recovered from the shock he said: "Catch that tailor, Alphonse! I want to give him a couple of tickets for telling the truth!"

* * *

BROOKLYN MAN WINS IN OPERATIC DEBUT

With this headline the *Sun* describes the successful début of Reinold Werrenrath at the Metropolitan. C. P. sighs, "Why must these newspapers dig into one's past?"

* * *

On Clipping Bureaus

One of the valued institutions of journalism is the clipping bureau. The bureau is supposed to supply you with clippings, or cuttings as the English say, of all the articles concerning the subject you are interested in. For example, a tenor who orders the clipping service would be interested in—well, why rub it in? To come to our point:

The leading musical publication of the world with which we are connected in

a humble capacity has need of the services of several of these bureaus on the subject of "Music." We often look over the weekly batch of clippings in search of material. Our search this week brings forth these clippings on "Music":

"Whales Shot from Airplane."
"Our Defective Mail Service."
"Bolshevist Propaganda Spreads."
"The Prohibition Temperament."
"Americans Teach French Baseball."
"His Perfumed Kitten."
"The Compulsory Voting Law."
"Holyoke's Twins."
"How Socialism Works."
"Moose with Influenza."
"About Concurrent Legislation."
"Catchy Titles for Sermons."

These few headlines are quoted at random. But you know now how much a clipping bureau helps a musical publication.

Why Some Press Agents and Artists Are Lean

One press agent who writes for many musicians wants to know why they put that very large sign:

"Welcome Home to Our Heroes!" right in the entrance of the local automatic restaurant.

Artists are such sensitive souls—and so are press agents. Why rub it in like this?

Oh, Singing Teacher, Are YOU One of These Public Demonstrators?

"Get after those singing teachers," urges a certain associate, "who insist on demonstrating their method in public. To-day I had luncheon with a teacher—rather I had a singing lesson. Like many of his tribe he has the habit of illustrating his remarks by singing—softly, as he imagines. Everybody in the restaurant looked at us, but he didn't mind it. Won't you get after those fellows?"

With pleasure!

Why American Musicians Are Becoming Linguists

We feel sorry for some of these hard-working American symphony musicians. Only a few years ago they had to spend several good years studying German so that they could understand the directions of their conductors. (The English

No. 56
WARD-
STEPHENS

CONTEMPORARY :: AMERICAN MUSICIANS

WILLARD WARD LEON STEPHENS, pianist, composer and organist, was born in Kentucky, Sept. 9, 1872. While still a child, moved to Newark, N. J., and lived there until twenty. At five showed remarkable talent, improvising and playing by ear. At seven began piano studies with David Lyon, his teacher for ten years, who also taught him organ. At twelve held first organist position in Calvary Presbyterian Church of Newark; at sixteen appointed organist of Plymouth Church, Brooklyn, and following year of Pierrepont Baptist Church, Brooklyn, where he remained for three



Ward-Stephens

years. At seventeen studied piano with William Sherwood and organ with S. P. Warren; made his real début at Chickerin Hall at seventeen.

Entered Rutgers College, and after graduating sailed for Europe to study medicine. Turned instead to music, studying in Vienna with Brahms, Leschetizky, Navrtil, Rosenthal, and for a short while with Sauer; in Berlin with Scharwenka, Dreyschock and Moszkowski, and in Paris with Breitner, Saint-Saëns, Massenet and de Pachmann. Made his début in the Salle Erard, Paris, playing the Liszt E Flat Concerto. Many tours followed in Europe, where he remained for twelve years. Returned here; devoted himself to organ, conducting and coaching singers, doing the latter work at the Manhattan Opera House in Campanini's time.

His compositions include two symphonies, two light operas and many songs; is writing a one-act opera for the Metropolitan Opera Company. At present organist of First Church of Christ, Scientist, New York, a post he has held for nine years. Shortened his name to Ward-Stephens when he was confused with other musicians of the same name.

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language is a recent institution at rehearsals, as all musicians know.)

And now the poor fellows have to study French, so as to understand their new leaders and nine-tenths of their orchestra colleagues.

The more prudent musicians are said to be devoting their spare time to Italian, Spanish and Hindustani. Never can tell, you know, the nationality of the next conductor.

An important organization is soon to select a new conductor.

Fourteen million against a quarter that the new man was not born or trained in any State, territory, colony or possession of the United States.

- • • • •
- *The Artistic Exchange*
- By the way, the Paris Conservatoire Orchestra is in need of a leader.
- How about choosing an American conductor?
- • • • •

SACRAMENTO REJUVENESCENT

City's Music Season Takes on New Life with Ending of New Epidemic

SACRAMENTO, CAL., Feb. 11.—Now that the second epidemic is practically conquered, the music season in Sacramento is taking on new life and showing itself to be quite a healthy individual. The Saturday Club has given a number of splendid concerts and there are more to follow very soon. The first concert of the season, an afternoon recital by Vecchi, with Mrs. Cecile Holly Stone at the piano, was an artistic treat thoroughly enjoyed by the large audience. Then came that evening of exquisitely beautiful music by the Trio de Lutèce and Lucy Gates. The impending wave of influenza tended to reduce the size of the audience on this occasion, but the genuine enjoyment and appreciation of those present were very evident. Last week the Saturday Club presented another artist of whom we are all proud, Henri Scott, with Guyla Ormay at the piano.

Reports from the various music studios show much activity and interest, especially since the holiday season.

James Woodward King, a leading Sacramento pianist, was heard in San Francisco recently, assisting Henri Scott in a recital. His playing won warm praise.

The orchestra at the Goddard Theater, under direction of Mr. Minetti, ably assisted by Dr. Heft, continues to give the Sacramento patrons samples of some of the good things in orchestra literature.

Orley See, Sacramento violinist, is still active directing social affairs at the Presidio of San Francisco, but finds opportunity for a concert appearance occasionally.

Community singing is progressing under the able leadership of Mrs. Walter Longbotham, "sings" being held under the dome of the Capitol building. Sacramento regrets to learn of the coming departure of Mrs. J. Paul Miller, who will make her home in San Francisco. Mrs. Miller has been a tireless and enthusiastic worker in the cause of community singing.

O. S.

Schumann-Heink's Pacific Coast Tour Breaking All Records

A unique record is being made by Mme. Schumann-Heink. Spokane, Tacoma, Walla Walla, Seattle, Portland are some of the cities of the Pacific Coast where Mme. Schumann-Heink has been singing during the past month. In Spokane she sang to the largest audience ever assembled in that city. In Portland, Ore., over 800 persons were turned away. Tacoma was sold out days before the concert, and in Seattle the entire house was sold out by mail order and a second concert given two days later to accommodate those who were turned away. This second concert likewise brought a sold-out house. But the climax came in a telegram received from Burlington, Iowa, where the diva is booked to appear on Feb. 19. This read as follows: "Schumann-Heink concert sold out completely one month before concert. This breaks all records in this city."

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Werrenrath Makes Auspicious Début in the Metropolitan

Eminent American Baritone's Vocal and Dramatic Gifts Secure Instant Recognition When He Appears as "Silvio" in "Pagliacci" with Caruso, Easton and Montesanto—Barrientos Makes Her Reappearance—Other Operas of the Week

THERE were elements about the operatic début of Reinold Werrenrath, at the Metropolitan on the evening of Feb. 19, which easily constituted the event as the feature of the week's doings. And this, despite the fact that Mr. Gatti chose, advisedly, to present his latest addition to the list of American singers in a rôle which has never been noted for its particular prominence, that of *Silvio* in "I Pagliacci."

Mr. Werrenrath has become an institution on our concert stage. For several seasons past he has been recognized as one of the foremost singers who could always be depended upon to interpret song literature in the style of highest artistry. Moreover he is a fine type of American manhood, whose training in musical matters has been obtained exclusively in this country and whose career has been fairly won here. Even his staunchest admirers have doubted the wisdom of this excursion into the theatrical field of opera, basing their fears upon the supposition that the refinement of his art, the essentially intimate scope of his power as revealed from the recital stage, would spell disaster in the more expansive and artificial frame of the opera house.

It is gratifying to be able to record that Mr. Werrenrath, at his début, allayed such fears, for he showed unmistakably a versatility in adjusting his talents to the new requirements, and managed to give a wholly convincing and interesting portrayal of the part.

It is true that with the first few bars one felt that the baritone was laboring under nervousness which interfered with the free expression of his vocal powers, but this restriction was only temporary and once he had found himself there was evidence that his voice was fully adequate to the big auditorium and that he could translate himself naturally into the histrionic exactions of the new work.

In the memory of such distinguished *Silvios* as Dinh Gilly and Mario Ancona it may be said that Reinold Werrenrath won a decided success.

Caruso gave his familiar presentation of *Canio* and Florence Easton as *Nedda* was vocally excellent. The *Tonio* was done with rare distinction by Mr. Montesanto, who has established himself on a far higher plane than his earlier performances gave promise of. Mr. Paltrinieri was the *Beppo* and Mr. Moranzone conducted. The opera was followed by a repetition of the ballet "Petruschka," conducted by M. Monteux.

P. K.

Barrientos Makes Bow as "Rosina"

A particularly well-balanced cast gave a delightful performance of "Il Barbiere di Siviglia" at the Metropolitan on Saturday afternoon before a very large audience which was in holiday mood and which constantly interrupted with hearty applause.

This was the first appearance of Maria Barrientos as *Rosina* and she stirred her audience as in the past with her high notes, runs and trills. She gave Mozart's "Ah, tu non sai" in the Lesson Scene and repeated it upon the insistent demand of her auditors.

Charles Hackett was again the *Count*, the rôle in which he made his début so successfully three weeks ago. Three times in the first part of the first act he was interrupted by applause which only subsided when Conductor Papi gave the signal to the orchestra to proceed. Mr. Hackett's voice was fuller, rounder and possessed greater warmth than on some of the previous occasions when he has been heard since his début. The music of the Rossini opera is particularly suited to his voice and he finds himself at ease in meeting the demands for agility and flexibility. His impersonation is graceful and charming.

The rôles of *Dr. Bartolo*, *Figaro* and *Don Basilio* were cleverly acted and exceedingly well sung by Pompilio Malatesta, Giuseppe De Luca and José Mardones respectively. It is becoming the

fashion for prima donnas and others to inject a word or two of English into their parts and Malatesta, not to be outdone, delighted the audience apparently, when on hearing the key turn in the door of his house assuring him that *Rosina* was safe, for the time being at least, he remarked *en passant* "All right."

Others in the cast were Vincenzo Reschigian, Marie Mattfeld and Pietro Audisio.

D. L. L.

Barrientos in "Coq d'Or" Cast

On Thursday evening the Metropolitan offered the double bill of "Cavalleria" and "Coq d'Or." It is one of the most curious combinations imaginable, but it appears to have settled down to stay. In the first opera the leading rôles were taken by Muzio, Lazaro and Montesanto as on former occasions, while Mmes. Mattfeld and Perini were also in the cast and Robert Moranzone again conducted.

The great event of the evening's performance came in the Rimsky-Korsakoff opera-pantomime, with Barrientos restored to her old place in the ranks of the singers. Her lovely voice and brilliant technique were productive of much joy. Kathleen Howard, Marie Sundelius, Rafaelo Diaz and Adamo Didur took the other principal singing parts, and Rosina Galli, Queenie Smith, Adolf Bolm and Bonfiglio took their usual parts in the ballet. Pierre Monteux conducted.

Surely there is nothing more interesting or more lovely in the Metropolitan's répertoire than "Coq d'Or." Its delights are legion, yet most of the opera-goers who have seen it would probably derive still more pleasure from it if they were to read the libretto. So long as the piece has to be given in translation, by the way, why should we not have it in English instead of in French? If the English text is less suited to the music, we have yet to be informed of that fact by the powers that be, whereas on the other hand there can be no possible question that the English translation makes excellent reading, quite unlike most opera-books.

D. J. T.

Farrar as "Carmen"

An imposing audience attended Friday's "Carmen" matinée, notwithstanding that evening's rival performance at the Lexington with Mary Garden. One really can only speak of Geraldine Farrar's "impersonation" of the title rôle; for vocally she was to be heard merely transitively. Her interpretation of Bizet-Merimée's interesting character was scarcely more than a musical personification. In an ensemble or with a voluminously playing orchestra she was to be seen, but only occasionally heard. And withal, Miss Farrar's version is not without interest. She is not a gipsy, but very Spanish. Forsooth, as to her dress she is rather a Spanish artist than a factory girl silent partner of a smuggling concern, or what not. But in spite of all, she is a wildcat, and yet a wildcat with considerable charm, whose seductive powers are very believable. Miss Farrar's admirers were in raptures. Her partner, Martinelli as *Don José*, had no easy time of it with this interesting demon in skirts. But be it said to his credit, he gave her point for point in the matter of temperament and might even have been the dominant figure of the performance without the disconcerting flattening of his lower tones. Incidentally, his French diction is extremely Italian.

Clarence Whitehill outdid himself as *Escamillo*. His baritone evinced markedly greater sonority and dramatic force than in his last season's performance of the rôle. *Escamillo* is just as much a special rôle as *Carmen* for which artists seem to be born rather than developed. In Whitehill's case, more pronounced self-confidence, not to say conquering arrogance, toward the heartless *Carmen*, paired with a certain graceful affectation, would be appropriate. New in the rôle of *Micaela* was Margaret Romaine, who sang with much routine and a clear soprano, though scarcely emphasizing as this, the only artificial character among the principals, the contrast to *Carmen*. Miss Romaine's singing and acting with so much prima donna assurance really had little in common with the demure, gentle and rather simple *Micaela*. De Segurola's rather arbitrarily monocled *Zuniga* was convincing in bearing and deportment, but somewhat hampered by

his basso's gutturalness. *Frasquita* and *Mercedes* were very well cast with Lenora Sparkes and Flora Perini, while *Dancaire* and *Morales* were ably looked after by Paolo Ananian and Carl Sclegel. Pierre Monteux conducted with rather more care than temperament. The tempi were scarcely spirited enough. However, in justice be it said, that it was not M. Monteux but the singers who were to blame for the rhythmical divergencies in the second and third acts.

O. P. J.

"Bohème" Again Draws

Again Puccini's "Bohème" delighted a full house at the Metropolitan Wednesday, Feb. 19. Of the principals of the cast, which comprised Frances Alda, Margaret Romaine, Crimi, Didur, Scotti and de Segurola, it was the ever indefatigable and temperamental Antonio Scotti who was the animating spirit of the occasion. Crimi's *Rodolfo*, by reason of a certain throatiness never noticed before in his very sympathetic tenor voice, did not quite meet expectations. Mme. Alda has been heard to rather better effect vocally as *Mimi*; however, she impersonated the part with much charm. Margaret Romaine's life-like *Musetta* could be further developed to good advantage along the distinctly artistic lines already evident in her interpretation. Conductor Papi gave a performance marked by estimable abandonment.

O. P. J.

Saturday evening's popular-priced performance brought forward Verdi's "Aida," with an audience that was capacity in size. Mme. Rappold as *Aida* was vocally excellent and Mme. Matzenauer as *Amneris* was at her best. Mr. Crimi gave an eloquent performance as *Rhadames*, while Mr. Montesanto, replacing Mr. Chalmers, who was indisposed, won hearty approval. Vera Curtis, making her second appearance with the company this season, sang the music of the *Priestess* with beauty of tone, one of the effective bits of color in the opera finely interpreted.

Mr. Moranzone led the orchestra inspiringly, and the chorus performed its duties honorably.

TORONTO MANAGERS JOIN FORCES IN NEW BUREAU

Henry Michaud and Bernard Laberge Consolidate—Louis Feigin to Open Series Next Month

MONTREAL, CAN., Feb. 21.—Henry Michaud, known as the manager of a number of prominent musicians, and Bernard Laberge have joined forces and are henceforth to be known as the Laberge and Michaud Musical Bureau. They will manage the tour of Paul Duval, which begins March 2, and have also under their management a large number of other artists.

A new impresario has entered the local field in the person of Louis Feigin, as already announced in these columns. Mr. Feigin announces a number of interesting concerts for next month, including Carolina Lazzari, Rudolph Ganz and Harold Bauer, as well as lesser lights.

Montreal has now a number of impresarios, the best known of whom is Louis H. Bourdon, who brought such artists as Rachmaninoff, Auer, Elman and, above all, the Paris Symphony. Evelyn Boyce, who has given us a number of interesting recitals, and J. A. Gauvin, whom we thank for Thibaud and the Flonzaley Quartet, as well as the San Carlo Opera Company.

R. G. M.

Western Tour for Ernest Davis

Ernest Davis, the tenor, who has made a number of successful appearances in concerts in and near New York during the last few weeks, leaves next month for the Middle West to fill a series of engagements in that section. This trip will in all probability take Mr. Davis through Texas. His recent appearance before the Rubinstein Club in New York won such favor that he has been asked to sing again later this season with the same organization.

Mme. Alma Simpson, American soprano, arrived in New York last week after a tour which included 108 appearances through the Middle Western States.

Frederick Jacobi



Composer of

A CALIFORNIA SUITE

For Orchestra

Played by The Minneapolis Symphony Orchestra

EMIL OBERLoffer, Conductor

January 13, 1919, at Minneapolis

PRESS COMMENTS

The Minneapolis Morning Tribune: "The whole work shows real imaginative power and the orchestration throughout is extremely interesting. The suite is well worth a place in the orchestra's repertoire, and it is to be hoped that it will be heard soon again."

The Minneapolis Journal: "The novelty was 'A California Suite' by Frederick Jacobi, a California composer. Its tonal poems, with echoes of California's Mexican past as the impressionistic atmosphere given to the nature paintings, proved real music."

Mr. Jacobi's New York Address is 140 W. 69th Street

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"He has fully caught the evanescent and elusive charm of his countryman, Debussy, whose music he plays better than anyone else heard in New York of late." —*New York Herald*, November 30, 1918.

BAUER THE SOLOIST AT YOUNG PEOPLE'S CONCERT

Symphony Concerts for Young People, Walter Damrosch, Conductor. Concert, Carnegie Hall, Afternoon, Feb. 22. Soloist, Harold Bauer, Pianist. The Program:

Andantino and Scherzo, from Symphony No. 4, Tchaikovsky; "Hungarian Fantasy," for Piano and Orchestra, Liszt (Mr. Bauer); Andantino, from String Quartet, Debussy; "Children's Corner," Debussy (Mr. Bauer); "American Fantasy," Herbert.

Fortunate is the child who can celebrate Washington's Birthday with a concert like this. And in truth there was a robust army of fortunates on hand when the celebration started at Carnegie Hall. As is his custom, Mr. Damrosch made education walk hand in hand with enjoyment; his explanatory remarks anent the Tchaikovsky movements and Debussy "Children's Corner" were exceedingly felicitous and did much to enhance the music's appeal.

It is a late day to comment upon Harold Bauer's art. This master-pianist vitalizes whatever he plays. At this event he was in superb fettle: the Liszt fantasy he gave with exhilarating energy, the Debussy pieces with consummate understanding. Young and old beat palms in the pianist's praise, and were rewarded with an encore.

Victor Herbert's "American Fantasy" lent an appropriate touch to the afternoon's proceedings. The orchestra played finely.

B. R.

Lega Musicale Italiana Gives Third Concert

The third concert of the Lega Musicale Italiana, Inc., was given on Sunday evening, Feb. 9, at the home of the league in West Seventy-fourth Street, New York, and was a most successful one in every respect. The singers were Miss Almagia, soprano, and Signor Corradetti, baritone, while the other artists included Anna

Amato, pianist, and Inez Lauritano, violinist. Alberto Bimboni and Fernando Tanara were the accompanists of the evening.

Miss Almagia sang effectively the aria "Suicido" from "Giocanda," accompanied by her teacher, Maestro Tanara. In arias from "The Masked Ball" and "The Barber of Seville" Mr. Corradetti was admirable and he and Miss Almagia were heartily applauded. So was Miss Amato, who scored in Chopin pieces and two compositions by the Neapolitan composer, Von Westerhout. Later she offered Gilda Ruta's "Danza Mistica" and the "Twelfth Rhapsody" of Liszt. Little Miss Lauritano played compositions by De Bériot, Massenet and Mlynarski with marked skill.

PRAISE FOR JOHN POWELL

Injects New Interest Into Tchaikovsky Concerto as Altschuler Soloist

The fourth pair of Russian Symphony concerts on Tuesday evening and Wednesday afternoon of last week offered an all-Tchaikovsky program, the chief feature of which was the performance of the B Flat Minor Concerto by John Powell. The American pianist delighted even those who have grown weary of this concerto by the fire, the immense trio, the luscious, poetic charm, the brilliancy of his playing. And Mr. Powell succeeded in apprehending completely the Slavic spirit of this music. The imposing introduction he played with grandiloquence and inspiring amplitude, the slow movement was tender, the finale wonderfully exhilarating. Mr. Powell has the faculty common only to pianists of outstanding genius of making even the most hackneyed of concertos sound fresh. And his feat last week was the more remarkable in view of the execrable accompaniment afforded him.

The Fifth Symphony and the "Nutcracker" Suite were the orchestral numbers.

H. F. P.

New Sturkow-Ryder Composition

The latest work from Mme. Sturkow-Ryder's pen is a "Sérénade du Désert," for 'cello and piano, which will be played by Robert Ambrosius, 'cellist of the Chicago Symphony Orchestra, in his spring concerts.

JERSEY CITY HEARS FAMILIAR SINGERS IN BEDDOE QUARTET



Marie Stapleton Murray, Soprano (at the Right), and Mabel Beddoe, Contralto, Who Co-operated with Dan Beddoe and Henry Weldon

JERSEY CITY, N. J., Feb. 22.—Twice in one week Marie Stapleton Murray has sung here, and Mabel Beddoe had her fifth appearance of the current season in the same city at the same time. These two popular singers, with Dan Beddoe and Henry Weldon, making up the Beddoe Quartet, gave a most pleasing program on Feb. 17 at the Jersey City Woman's Club, when that organization celebrated its twenty-fifth anniversary. The entire program was given by these four artists, who sang solos and quartets. In each instance they had to respond with extra numbers.

Miss Beddoe had been heard before this year at several large affairs here. The others, although not new to Jersey City, had not been associated with the contralto before in this city. Mr. Weldon was heard last year at one of the popular Forum Musicales at the First Congregational Church, and some few seasons past when the Woman's Choral So-

ciet, under A. D. Woodruff, gave the "Messiah" Dan Beddoe was the tenor soloist. Mrs. Stapleton Murray made her second appearance in Jersey City on Feb. 21 at the Forum concert.

Harold Lang, baritone of St. Thomas's Episcopal Church in New York, who sang a group of war songs at the Jersey City Lincoln Association dinner, pleased his audience with his fine voice.

Frederick Gunster was the special soloist at the evening services of the Bergen Reformed Church, Feb. 16, when he sang two oratorio arias and gave great pleasure. This church is having an out-of-town soloist for certain evenings each month. John Barnes Wells was the January artist. A. D. F.

Humiston Work Introduced by Eddy in Oakland, Cal.

OAKLAND, Cal., Feb. 1.—On his program at the First Presbyterian Church on Feb. 2 Clarence Eddy gave the first performance of an Allegro Maestoso for organ by William H. Humiston, program annotator and assistant conductor of the New York Philharmonic Orchestra. A program note told that Mr. Humiston was a former pupil of Mr. Eddy. Other American works on the program were René L. Becker's "Angel's Dream," Charles H. Lloyd's "Elegy" and A. Walter Kramer's "Chant Nègre," arranged by W. H. Humiston. Beginning Feb. 9, Mr. Eddy began giving the first performance in America of the English composer Ernest Austin's "Pilgrim's Progress," a cycle of tone-poems after Bunyan in twelve parts, playing one part each Sunday evening.

Mississippi Teachers to Meet in June at Hattiesburg

MERIDIAN, MISS., Feb. 17.—The Mississippi State Music Teachers' Association will hold its fourth annual convention at Hattiesburg on Thursday and Friday, June 12 and 13. Interesting programs are being arranged and a large attendance is expected. The officers of the organization are Mrs. E. H. Hart, president; Sophronia Hyde and Mrs. McDaird, vice-presidents; Mrs. Nelson Lauderdale, treasurer; Mary L. Holman, corresponding secretary; Mrs. R. O. Caldwell and Kate Dial, assistant corresponding secretaries, and Ethel Powe, recording secretary.

BONNET Triumphs East and West

Soloist with Boston Symphony and Chicago Symphony Orchestras

TOUR BOOKED SOLID NEW YORK TO SAN FRANCISCO

Philip Hale in the Boston Herald:

"A virtuoso of the first rank and an accomplished musician, he has awakened interest in the organ and in its ancient and modern literature."

The Boston Evening Record:

"The real triumph of the afternoon went to Messrs. Guilmant and Bonnet. We mention the late M. Guilmant, for his work, as much as the excellent performance of it, won the audience."

Boston Evening Transcript:

"For the first time within the longest memory, a visiting organist was the 'assisting artist' of the day, no other, indeed, than Joseph Bonnet, most noted in Europe and in America of all his Parisian generation. Mr. Bonnet's resource was inexhaustible, his surety unshakable, his ease the mantle that hid his pains. Furthermore, this organ part of Guilmant's studious fashioning revealed him as the musician alert to rhythm, sensitive to color, at once precise and plastic, designing, accomplishing not for himself but for his instrument and for a symphony, for steadily Mr. Bonnet took thought of the orchestra as partner with him. Glorifying his instrument, glorifying his piece, he shone the more for himself."

The Boston Globe:

"Mr. Bonnet revealed the true distinction of his art. Yesterday he again played as a master in his consummate skill with pedals and manuals, in his judicious and illuminating registration, in the breadth and repose of his style, his virtuosity in bravura, his taste and characteristic sense of proportion, and no less than the e, in the invention and admirable development found in his own cadenza and the brilliance with which he played it."

The Christian Science Monitor:

"The smoothness and perfect rhythm of the organist's pedaling called forth a gasp of astonished admiration from the organists in the audience."

H. E. Krehbiel in the New York Tribune:

"When the vicissitudes of war sent M. Joseph Bonnet to our shores, they sent an artist who was at once recognized as a master in his field and who has not outlived his welcome. Nor is he likely to. His manipulation of the mechanism of the instrument was masterly, his registration so deftly achieved that the labor never fell under observation. The quick response of the pipes to his fingers even when he utilized the full resources of the crescendo pedal, was remarkable. A fine and discriminating audience which did not resemble audiences ordinarily assembled in the room at all, heard the music with obvious pleasure."

Reginald de Koven in the New York Herald:

"The organ under the hands of a master like the celebrated French organist, Joseph Bonnet, one of the first masters on his instrument in the world today, who gave an organ recital at Aeolian Hall last night, becomes a means of emotional expression so potent and so adequate as to lend what Mr. Gilbert called 'artistic verisimilitude' to music of any stripe, shade or complexion. Yet the original literature is so abundant that one need not go outside of it to arrange a program which would illustrate the widest range of musical thought, or be competent to afford artistic gratification and interest to almost any type of music lover or habitual concert goer. The audience was both receptive and appreciative."

New York Sun:

"Of M. Bonnet's playing nothing new can be said. His mastery of the stops, pedals and manuals again astonished, as was admiration excited by his fine rhythm and phrasing and his nobility of style. His delivery of the Liszt work aroused especial interest and he was warmly applauded throughout his program."

New York Evening Post:

"Bonnet is not only an artist and virtuoso, but a scholar and profound musician of the highest attainments. Since the memorable visit of Guilmant nothing has been heard here to compare with the work Bonnet is doing. His coming to America at this time is most opportune and already is exerting an influence that is far reaching."

Edward C. Moore in the Chicago Daily Journal:

"As an executant Bonnet is the superior of anyone making public appearances here in this generation. It is an inspiration to hear a melody stand out under his fingers. This, as organists will tell you, is chiefly a matter of touch, and a rather difficult art to acquire. He has the art, and the further gift, apparently almost second nature, of producing everything in ideally clean cut fashion. These two traits alone are enough to make him a big figure."

Herman Devries in the Chicago American:

"The soloist, Joseph Bonnet, is one of the greatest organists in the world. Nothing more remarkable than his organ playing can be remembered in connection with this instrument. Surely no one can obtain such an astounding delicacy and purity of touch and tone in the simpler melodic phrases, nor can there be finer, clearer technical display."

Chicago Daily News:

"Organists like Joseph Bonnet, if there be others, may yet make the organ popular as a concert instrument. At any rate the audience at Kimball Hall last evening was willing to stay there as long as the player would accommodate them, and it was not until, in answer to a third recall, he played the 'Marseillaise,' that they recognized the signal for the end and departed."

Ella Smith in the Milwaukee Journal:

"The Eastern cities have been enthusiastic over the skill of Mr. Bonnet, and we learned why. He has all the technical equipment, both with hands and feet, that any player on that difficult instrument can need, and his musicianship stands out with delightful emphasis."

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DETROIT HAPPY TO HEAR WAGNER AGAIN

Gabrilowitsch Leads Prélude to "The Mastersingers"—Toscha Seidel Triumphs

DETROIT, MICH., Feb. 20.—The ninth Thursday evening subscription concert of the Detroit Symphony Orchestra occurred at Arcadia Auditorium on the evening of Feb. 13, the soloists being William Graffing King, concertmaster, and Philipp Abbas, first 'cellist of the band. As his opening number, Mr. Gabrilowitsch gave a scholarly, yet intensely dramatic and brilliantly colored, reading of the Beethoven "Coriolanus" Overture. His interpretation of the classics is always satisfying to the last degree and his portrayal of this number was quite on a level with former performances. Mr. Gabrilowitsch's conception of the Schubert "Unfinished" Symphony is of a broader scope than those to which we have become accustomed. Besides being poetic and romantically appealing, it has a compelling vigor and assumes a monumental dignity which place it among his greatest achievements as a conductor. This symphony won a tremendous ovation for both Mr. Gabrilowitsch and his men, which only ceased when the latter had risen in acknowledgment. The final offering of the band proved a quasi novelty to Detroit Symphony patrons, being a Wagnerian composition, the prelude to "The Mastersingers." It was ably conducted, well played and most cordially received. As he almost invariably does, Mr. Gabrilowitsch conducted the entire program without a score.

William Graffing King never fails to receive a genuinely enthusiastic expression of approval from his audience and his work on Thursday evening seemed but to heighten his popularity. In the "Rondo Capriccioso" of Saint-Saëns he displayed a facile technique, a regard for accurate phrasing and good rhythm and an adequate understanding of his composer. Once again Mr. Abbas gave convincing evidence that he is a 'cellist of extremely fine attainments and a thorough musician. His work in the "Ro-

a high order, marked by unusual technical ability, careful attention to detail and a keen appreciation of artistic balance. An interested and enthusiastic auditor at the concert was Mme. Olga Samaroff, who was a guest of Mr. and Mrs. Gabrilowitsch. This program was repeated on Saturday afternoon.

On the evening of Feb. 17, at Arena Auditorium, local concert-goers were given their first opportunity of hearing Toscha Seidel and they are already speculating as to how long they will have to await his return. From the Vitali "Chaconne" through the Sarasate arrangement of Gypsy airs, the program was a succession of triumphs. The applause with which each number was followed was as spontaneous as it was prolonged, and only when utterly fatigued did Mr. Seidel refuse to accede to the demand for more. Throughout, his performance was notable for a tone of surpassing beauty and warmth, a superb technical facility and an ability to play upon the emotions of his auditors at will. Following the "Chaconne," came the Wieniawski Concerto in D Minor, played in accordance with what we have come to expect of the Auer school. The Beethoven Romance in G was expertly played and happily received, after which Mr. Seidel offered a Chopin mazurka, whose interpretation was remarkable for its subtlety and atmosphere. This group also contained a spirited rendition of "La Chasse" by Cartier-Kreisler and then Mr. Seidel introduced an exquisite Hebrew lullaby by Achron. The Sarasate number and numerous encores concluded the program. Once again, Mr. L. T. Grunberg proved an excellent accompanist, whose work at the piano was a source of inspiration and support to the soloist.

The seventh morning concert of the Tuesday Musicals occurred at the Hotel Statler on Feb. 18. The program opened auspiciously with three piano numbers, a Chopin étude in E, "Goliwog's Cake-Walk" of Debussy and the eleventh Liszt Rhapsody, admirably played by Agnes Wardrop. Mrs. R. P. Kraft sang an attractive group of songs which included "A Plaint" by Brown, Wyman's "A Bowl of Roses" and "The Lake," by Salter, following which Miss Theodosia Eldridge gave an excellent performance of "Praeludium and Romanza" from the violin

suite No. 2 of Franz Ries. Mrs. Earle F. Chase pleased her hearers with Kramer's "Allah," "The Leaves and the Wind" by Leoni, "My Heart Is a Lute" by Woodman, and Manney's "Spring Song," the program closing with a Philippe piano concerto, ably played by Mrs. Samuel Mumford and Mrs. Edwin S. Sherrill. Mrs. Louise U. Cragg, Miss Ada L. Gordon and Miss Harriet Ingeroll acted as accompanists.

The booking bureau operated by the Chamber Music Society and whose service is free to club members is meeting with great success. Among its recent operations is the arrangement for the appearance of the McDowell Trio at the Van Dyke celebration and eleven engagements for the Detroit Symphony String Quartet, which includes a concert at the

Detroit Athletic Club on Sunday afternoon, Feb. 16. On Wednesday evening, Feb. 12, the society gave a concert for the soldiers at Fort Wayne, the program being presented by André Polak of the Detroit Symphony Orchestra, Mrs. Guy Bevier Williams, soprano; Louis Colombo, baritone; Margaret Mennebach, pianist, and Mona McCarthy, reader. Among other activities of the Chamber Music Society is the recent organization of the Arts Club, composed of public school children, who meet each Saturday morning at the Art Museum. The interesting lecture upon "Music as a Social Force," which Thomas Whitney Surette was to have given on Jan. 31 has been postponed by the Chamber Music Society to March 7, owing to the illness of Mr. Surette. M. McD.

FANNING SINGS IN OWN STATE

Gives Joint Recitals in Ohio with Levitzki and Turpin

COLUMBUS, OHIO, Feb. 20.—Cecil Fanning, baritone, and H. B. Turpin, pianist, have recently returned after a successful concert tour in the South, including appearances in Memphis and Nashville, Tenn.; Bowling Green, Ky.; State Normal School, State University, Columbus, Miss.; Judson College, Marion, Ala., and Blue Mountain College, Miss.

At the concert given jointly with Mischa Levitzki and H. B. Turpin, pianists, at the Tuesday Musical Club in Akron, Ohio, Feb. 5, Mr. Fanning scored emphatically. This was his tenth appearance in this city. Double encores and four recalls were demanded and given. The audience was large and enthusiastic. His varied program comprised Massenet's air from "Hérodiade" and works by Bembridge, Debussy, Lyon and the "March Call," written for him by Francesco de Leone, all of which Mr. Fanning sang charmingly with exquisite technique and tonal clarity. The "Doe-Skin Blanket," by Cadman, words by Mr. Fanning, has just been published and is being sung by Fanning and other prominent artists with success at various concerts and recitals.

Reinald Werrenrath appeared at Tulsa, Okla., on Jan. 31, as soloist with the Cadman Club.

SCHUMANN-HEINK IN TOPEKA

Stirs Big Audience with Singing of Martial Songs—La Forge Praised Also

TOPEKA, KAN., Feb. 15.—A tremendous audience turned out last night to hear Mme. Schumann-Heink. The concert was the first given here by a singer of national reputation since the United States entered the war.

The recent news of the death of Schumann-Heink's son in the Germany Army, which was received only a few days ago, brought the audience in close sympathy with the singer, who has been devoting herself so wholeheartedly to the work of heartening the American soldiers in the big cantonments scattered over the country. It was when she had finished Pasterнак's arrangement of "Taps" that she gave way for a moment to the grief that was pressing upon her. For a moment she turned her back upon the audience and sobbed aloud her sorrow. Then Mme. Schumann-Heink turned and sang with wonderful effect Rogers's "When Pershing's Men Go Marching Into Picardy."

The program last night was largely composed of popular numbers. Frank La Forge, the accompanist, scored with his solo numbers, two of his own compositions, "Romance" and "Valse de Concert." Charles Carver, a youthful basso, sang two numbers.

At the close of the concert Mme. Schumann-Heink requested the audience to stand and join her in singing the "Star-Spangled Banner." R. Y.

Damrosch's Men and Heifetz Dayton Concert-Givers

DAYTON, OHIO, Feb. 10.—The New York Symphony Society gave a concert here on Jan. 15, which met with more appreciation than any which this organization has ever given here. Gabrielle Gills, soprano, was forced to cancel her engagement.

Heifetz was the giver of the other concert which has signally marked Dayton's music during the past month. He appeared at Memorial Hall on Jan. 17 under the auspices of the Civic Music League.

Second Concert in Sunday Series

The second concert in the weekly series scheduled for Sunday evenings in the Roman Gardens, New York, was given on Feb. 9. This welcome innovation is receiving the sincere approval of the many patrons who attend the well-arranged concerts. Sherbo's Orchestra, under the direction of M. Rosenzweig, was heard in numbers of Herbert, Gounod, Romberg, and others. The list of soloists revealed Maria Palermo, soprano; Riccardo Venanzi, tenor; Francesco Paglia, baritone, and C. Carroll Clark, basso. They sang effectively works of Verdi, Balfe, Donizetti, Leoncavallo and Speaks, while the Mobile Quartet won laurels through its offerings of popular ensembles. M. B. S.

Raymond Wilson, Pianist, in New York Towns

SYRACUSE, N. Y., Feb. 21.—On the evening of Feb. 12 Raymond Wilson, the young American pianist, gave a recital in Elmira, N. Y., under the auspices of the Thursday Morning Musicals. His playing was highly appreciated by a large audience and he was enthusiastically recalled several times. On the evening of Feb. 20 Mr. Wilson gave a joint recital with several local soloists in the South Presbyterian Church in Syracuse. An audience which practically filled the auditorium greeted him and was aroused to great enthusiasm by his artistic playing.

Frieda Hempel has postponed the date of her New York concert, formerly scheduled for Feb. 18, to Oct. 11.

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How Mary Turner Salter Composes Her Songs

Words and Music "Just Come" at Unexpected Moments, She Explains—Husband and Wife Preside Over Musical Destiny of Quaint Massachusetts College Town—A Double Interview

By HAZEL GERTRUDE KINSELLA

WILLIAMSTOWN, MASS., is an old village, and the comfortable homes of the college folk—for Williamstown is the home of the oldest small college in the country, built far back from the village street in the midst of their large lawns—have a happy, peaceful look. The home of Dr. and Mrs. Sumner Salter is no exception to the general rule, and here I was met at the door by the friendliest of women, Mrs. Mary Turner Salter, so well known by singers as the composer



Mary Turner Salter

of melodic and singable songs.

To attempt a separate interview for either Mr. or Mrs. Salter would be entirely impossible, their work and pleasures and tastes are so intermingled.



LOUIS PERSINGER

"In his tone is voiced a spiritually poetic quality that is Ariel-like in its delicacy and grace. This quality suffuses all that he does, and transforms his most brilliant moments with its softening glow."—San Francisco Examiner (Ray C. B. Brown).

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My first question asked them in regard to songs was, "What do you consider the chief characteristic of a good song—melody, rhythm, or the words?" To which Mrs. Salter answered: "To me, the words! If they have no meaning the song is, to me, not effective. It is more or less difficult to have words that sing well and fit to the music and at the same time mean something."

Said Mr. Salter: "The mood of the song is created as the direct result of the words. For an aria it will do if there are only syllables enough to fit the number of notes, but lyrics and ballads are very different. They are inspired by the text, as for instance, 'Hark, Hark the Lark.' That melody could have no other words put to it."

"I don't like an over-developed song," added Mrs. Salter. "To repeat lines of words over and over again just to give complete form or complete musical idea should not generally be done, but repetition may wisely be made for the emphasis of some especial idea." Added Mr. Salter: "Just as in verse."

Said Mrs. Salter, "I always write short songs, often writing both the words and music. It is my most pleasurable pastime. I fear they are over-melodic, because I sang much as a girl, and now sing inwardly. Melody holds one so," and the composer told, I felt, the secret of the great success of her writings. "Part-writing is very effective, but I see, first of all, the melody. It fits itself to the verses, and sometimes, quite frequently, both words and music come to me at once, as in the instance of my song, 'The Sweet of the Year.' I really wrote that on the back porch while cleaning the house. I tried my very best not to write it, but the words kept coming. It was in the spring and the cherry trees were all in bloom, as were my lilac trees and my neighbor's daffodils. I kept going out to the back porch and just looking at the 'sweet o' the year.' I would dust a while, and then stop and play it over, and after I had it all done I still said I wouldn't write it out. But I had to before I could forget it."

"I wrote my 'Pine Tree,' both words and music, in much the same way. I walked over to Central Park in New York at Seventy-sixth Street, and saw the single pine tree growing there, and immediately the words came to me, 'Oh, Pine Tree lonely, standing outlined against the blue.' The song was short but entirely complete in my mind before I went home and played it, even to the way in which I should finish the accompaniment with its unexpected ending, different than at the first presentation of the theme." That Mrs. Salter's "Pine Tree" has won many friends is attested by a charming framed photograph of a lone pine tree, taken out on a Western desert by a friend of the song and sent to Mrs. Salter, and on the card slipped within the frame are written the words of the song-poem. "I saw that tree," wrote the sender, "and immediately thought of your pine tree."

"The Swan" was also "written" or composed in Central Park," went on Mrs. Salter. "I had gone over to the Park with Billy, my boy, who was riding his velocipede about. While watching the swan the lines came, 'what seest thou below?' I came home and finished it, writing down a song being my only way of getting rid of it. My husband made fun of me, and said I was writing up all the months as seen in Central Park."

Here Mr. and Mrs. Salter both smiled, and she added: "Mr. Salter has been the inspiration of my best songs. We sang in the church choir together before we were married. My first song was dedicated to him, although he would not then let me write his whole name on it, but only the initials 'T. S. S.' No one ever had such a good time doing things as I do, it is such fun!" And the writer was given a glimpse of that enthusiasm and spontaneity which have been so great a part of the charm of the Salter songs.

Mr. and Mrs. Salter spend many happy hours reading piano duets to

gether and consider it an interesting and profitable occupation, "but," Mrs. Salter added, "singing seems to me the most delightful and spontaneous thing to do."

Mrs. Salter has also written two groups of children's songs and several song cycles, including the "Sappho" Lyrics, the Japanese Cycle, "The Lover of Damascus" and "Love's Epitome" (of which the Requiem was the last to be written). Of the Oriental cycle the composer said that she had the words on her



Sumner Salter, American Composer and Organist

pin-cushion for a long time before she used them. Then one day, while the family was moving, and the furniture was partly in and partly out of the house, the melody for the words came to her, and she stopped in the middle of her packing and completed it, sitting so long at the piano that her mother called to her, "Mary, what are you doing?" as Mrs. Salter recalled with quiet amusement. Among Mrs. Salter's works just completed, and shown to the writer still in manuscript, are "Early Nightfall" (words by Scharmel Iris); "Mourning," a war song, a setting to the poem by Gertrude Knevels, and "An Incantation."

Mr. Salter's College Work

Mr. Salter's work in composition is of equal interest, and fills a much-felt need. Williamstown is the home of Williams College, and here Mr. Salter is organist and has entire charge of the college choir of thirty-six men, the choir singing once each week day, and two services on Sunday in the college chapel. When Mr. Salter took up the work he found there was available very little, if any, music for men's voices, of a churchly, dignified style, and so set himself the task of supplying it, having since written much part-music for male choir and much service music. Much of his work has been entirely original, besides which he has arranged others' writings for male voices, as Martin's "Who So Dwelleth." He recently won the *Etude* song-prize by a setting to "The Sword," Michael Barry's words, this a part-song with free accompaniment. The Salter Te Deum for male voices is used by the West Point Band, and strikingly successful have been his Jubilate and "The Lord Is My Light," as set for male voices.

"Part singing makes one musical," said Mr. Salter. "Diction is the first point in singing to be considered. So few young

people sing nowadays. The singer's voice should be so responsive that if he sings the words properly the music will take care of itself and convey the impression desired. Much drill is necessary to a good ensemble in choir work, and here at the college we solve one difficulty met in some colleges by making choir membership somewhat of an object to the men. The members are chosen with regard only as to vocal ability, each man is paid fifty dollars a year, and is then expected to be present at all rehearsals and services. This makes possible well-directed work and careful preparation. It is killing to the proper effect ever to have to accompany à capella music."

"There is also a great field for really proper and appropriate organ music," added Mr. Salter. "Much that is written by modern composers is good for the 'movies,' but not for the church. There are too many 'meditations' and 'berceuses' written which are not at all suitable for church use, and tempt the young player to too little real playing and too great use of the solo stops."

Mr. Salter has, I believe, given over 500 recitals on the Williams College organ, and before leaving, the writer was privileged to see the books in which the programs of these recitals have been preserved. What a boon to many organists over the land it would be if such books of programs could be published and become available to the profession at large! And the writer parted with regret with Mr. and Mrs. Salter, two splendid artists whose combined efforts have played so prominent a part in the advancement of American music.

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Philharmonic to Play Morris's "Poem"

Harold Morris's "Poem" for orchestra, based on verses from Tagore's "Gitanjali," will be presented by Josef Stransky at the concerts of the Philharmonic Orchestra scheduled for March 6 and 7. This work was played with much success earlier in the season by the Cincinnati Orchestra, Eugen Ysaye, conductor.

Mr. Morris will appear in a program of his own compositions, assisted by Lambert Murphy, tenor, before the MacDowell Club on Feb. 23.

Clef Club Gives Concert in Honor of Fifteenth Regiment

The Clef Club of New York gave a special concert in Carnegie Hall on the evening of Feb. 15 in honor of Colonel Haywood and 171 members of the old Fifteenth Regiment. A gala program was arranged. The sixty gifted members of the organization were heard in Southern folk-songs, and Negro Spirituals.

Martha Atwood recently made several interesting appearances. One of these was before the Eclectic Club on Feb. 12, when she sang numbers by Vanderpool, Forsyth, Holmes, Mabel Daniels and Trevalksa. Another was for the Franklin Hooper Memorial in Brooklyn, when she appeared with John Barnes Wells. She gave excellent interpretations of modern works.

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FREDERICK STOCK, AMERICAN CITIZEN, AGAIN TO LEAD CHICAGO SYMPHONY

Second Papers Will Be Granted to Conductor by Department of State—DeLamarter Remains as Assistant—Godowsky and Seidel in Impressive Recitals—Ysaye and Cincinnati Orchestra Rapturously Greeted—Victor Herbert Conducts Own Compositions—Gabrilowitsch's Playing Makes Strong Appeal

Bureau of Musical America,
Railway Exchange Building,
Chicago, Feb. 22, 1919.

THE welcome news that Frederick Stock would resume his post as conductor of the Orchestra was received throughout the city by both professional and lay musicians with a great demonstration of delight. Mr. Stock applied for his second citizenship papers on Feb. 7 and, though a period of some ninety days must elapse before he may receive his papers and credentials, the Orchestra Association took immediate action to have him return as head of the orchestra at the earliest possible moment. This will be for the concerts of Feb. 28 and March 1, and he has already arranged the program for these days.

There never was any question among those who were at all acquainted with Mr. Stock, but that he was a loyal and enthusiastic American, at least in spirit and in heart, if not technically. His neglect in securing his second citizenship papers worked a hardship upon him, but now that matters have adjusted themselves the Chicago Orchestra will again have one of the greatest orchestral leaders of the world at its head and a worthy successor to the orchestra's founder, Theodore Thomas.

He has always been an incessant student, an indefatigable worker and a remarkably gifted musician, both creative and interpretative. Besides these musi-



HANS BARTH
Recital, Aeolian Hall
Feb. 6th, 1919
Mgt.: LOUDON CHARLTON

New York Sun—

"Delightfully crisp and clear finger work, tone color of much variety. He brought to the performance of the works a fine perception of their qualities of style and an intelligent view of their contents."

New York World—

"The sincerity, temperament and taste of this artist have always been matters of comment."

New York Globe—

"Barth added to the fine impression he gave at a former hearing by bringing a larger technical equipment to the aid of the quiet, manly musicianship he showed at that time."

New York Evening Sun—

"Barth paints with ease, with taste, and his colors have a delicacy, yet brightness, which make his work pleasurable."

STUDIO: 42 East 78th Street
NEW YORK

cal qualities, he has a very sympathetic personality and he is practically idolized by his orchestra members.

It is one of the most significant happenings of a truly interesting musical season to have him return to the orchestra at this time, though the unselfish and excellent work done by Eric DeLamarter, who remains as assistant conductor, cannot be overestimated.

The reinstatement of three of the Chicago Symphony Orchestra members is contemplated. They were dropped from the Chicago Federation of Musicians as well, and two of the three men, William Kriegelstein, Otto Hesselbach and Richard Kuss, are naturalized citizens.

They were expelled on Oct. 10 last, and the plan for their reinstatement includes a promise on their part not to enter any litigation against the union, and that they must each pay a reinstatement fee of \$500. This amount is considered by some members of the union as a punitive measure.

Leopold Godowsky, master of piano, gave a recital last Sunday afternoon at Cohan's Grand Opera House. Many Chicagoans still remember Godowsky's residence in this city, where he lived and worked for some years and where he polished his transcendental technical accomplishments to such remarkable finish. But in the last years he has added to his wonderful artistry a certain seriousness, a musical depth and a warmth of feeling, which makes his interpretations of the masterpieces of piano literature more than mere reproductions.

Take, for instance, the G Minor Ballade of Grieg. He put into these variations infinite tone shadings, subtle rhythmic accents and mood painting which ran the gamut of the limits of pianism. Then he played two Liszt transcriptions of Polish songs by Chopin, "The Maiden's Wish" and "My Joys." The delicate embroideries of scale and passage embellishments with which he enhanced these simple melodies were brought out with a liquid tone and a remarkable facility.

Chopin's F Minor Fantasie, Op. 49, was made a genuine tone-poem under Godowsky's reading, its intricate technical weave was given clearly and its changes of tempo and style were sharply accentuated. The emotional elements of this, one of the most dramatic compositions of Chopin, came to the fore. Other numbers on the program included two études, a nocturne and scherzo by the same composer, three pieces by Debussy and a miscellaneous group by Rachmaninoff, Godowsky, MacDowell and Saint-Saëns, not the least pleasing being the Mendelssohn "Spinning Song," given as an encore.

There were several extra pieces played to satisfy the audience.

Seidel Impresses

One of the most talented students of Leopold Auer, Toscha Seidel, gave a violin recital at Orchestra Hall last Sunday afternoon, and the most striking characteristic of his performance of a difficult and comprehensive program was his objective style, his genuine absorption in his music and his warmth of tone and concentration of manner. He has developed much on both the musical and technical sides of his art, and he stands now among the foremost of the young violinists of the day.

He put forth a very artistic interpretation of the Saint-Saëns Concerto in B Minor, a clearly defined reading of the Tartini "Devil's Trill" Sonata, with a cadenza specially written by Auer for Seidel, and a dazzlingly brilliant performance of Bazzini's "Ronde des Lutins." There were so many extra pieces given as encores that the printed program was almost doubled, the audience being unusually enthusiastic. L. T.

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Grunberg played excellent accompaniments.

Ysaye and His Orchestra

Eugen Ysaye, the new conductor of the Cincinnati Symphony Orchestra, and that musical body, visited Chicago last Tuesday evening and gave a concert at Orchestra Hall. It was the first time in some years that the Ohio organization has come to this city, and they received a very cordial reception. Ysaye built his program around the Franck D Minor Symphony and this work alone was sufficient to stamp the master violinist as a great symphony conductor. His manner on the concert stage as conductor is one which inspires confidence and also begets response from the orchestra.

This band of musicians is an admirable ensemble, in which the various strings are better than the other divisions and, though occasionally the brasses did not sustain their power and tonal legato, the effects he achieved in the symphony won him copious applause.

His own "Exile," a tone-poem for first and second violins and violas, is a piece of mood painting with a very limited range of tone colors, but the means at hand were skilfully utilized by Ysaye in his writing.

The suite, "Sylvia," by Delibes, the sonorous overture by Henry Hadley, "In Bohemia," and the two Elgar settings of poems by Emile Cammaerts, a Belgian, with Carlo Litton, reader, all showed Ysaye's dominance over the modern symphony orchestra. It was one of the most interesting concerts of the season.

DeLamarter's Sonata

A sonata recital of more than ordinary import was that given last Thursday evening at Kimball Hall, under the auspices of the American Conservatory of Music, by Heniot Levy, pianist, and Herbert Butler, violinist, with Louise Winter, soprano, assisting artist, and Mabel Stapleton as accompanist. The program brought forth a new sonata for piano and violin by Eric DeLamarter, which, while affording Mr. Levy very fine opportunities for the display of his musicianship, his technical proficiency and his strong feeling for pulsating and throbber thematic material, is a work in three movements of the more modern harmonic weave and with short, fragmentary melodies. The vocal groups disclosed Mrs. Winter as a lyric soprano of engaging attributes. Her voice is fine and evenly produced, her phrasing is tastefully accomplished and her diction is clear and distinct. Mr. Butler brought forth a group of five short violin compositions by Cecil Burleigh and Graser.

Mr. Levy also presented an interesting program at his recital at the Francis Shirmer School in Mount Carroll last week, his program including the Bach-Busoni Chaconne, the Beethoven Sonata, Op. 109, and a Nocturne and Mazurka of his own composition. There were also Schumann and Chopin numbers.

Walter Spry, one of Chicago's foremost musicians and teachers, presented three of his artist-students in piano, at a concert given last Sunday afternoon at Wood's Theater. Margaret Farr, Ernestine Rood and Marjorie Johnstone were all heard in piano concertos by Grieg, MacDowell and Chopin, assisted by the Columbia School of Music orchestra, under the direction of Ludwig Becker, who also was represented on the program by his violin pupil, Israel Berger. All the students disclosed talent and made a most favorable impression.

Edouarde Dufresne, baritone, and Mme. Sturkow-Ryder, pianist, opened the first of the Sunday afternoon musicales at the Cooper-Carleton Hotel last Sunday. Mr. Dufresne is also booked for Feb. 27 for a recital at the Edgewater Beach Hotel, under the auspices of the North Shore Women's Club, and

[Continued on page 31]

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FREDERICK STOCK, AMERICAN CITIZEN AGAIN TO LEAD CHICAGO SYMPHONY

[Continued from page 30]

on March 7 he will appear at the Amateur Musical Club.

Selma Gogg, soprano, was re-engaged as soloist at the North Side Turner Hall Sunday orchestral concert, given under the direction of Martin Ballmann.

Genevieve Barry, soprano, was the principal soloist at the Mangasarian Society last Sunday at Cohan's Grand Opera House.

Tor Van Pyk, tenor, has accepted the position as tenor soloist at the Church of the Redeemer on Blackstone Avenue. It is one of the big churches of the city and has a large boy choir.

Ovation for Herbert

The sixth "popular" concert of the Chicago Symphony Orchestra, given last Thursday evening at Orchestra Hall, under Eric DeLamarter's direction, was indeed a most popular one, for after the intermission Mr. DeLamarter announced that Victor Herbert would conduct his own compositions placed on the program. Mr. Herbert was accorded a warm welcome when he appeared on the stage, and he functioned as speaker, conductor and composer, and in all three capacities came forth triumphant. He referred to the orchestra as the peer of any in the world, he referred to the past conductor, to Frederick Stock who returns as conductor next week, and also to the enthusiasm of the public.

His two pieces, "Yesterthoughts" and "Punchinello" created quite a furore for their gayety and lightness, besides for their tuneful qualities, and he had to add two encores.

DeLamarter repeated his success with the reading which he gave to the Schumann D Minor Symphony and a

new American piece, a Romanza, by Charles J. Orth, a Milwaukee composer.

Celebrities with the Symphony

Two giants in the musical world made of last Friday afternoon's concert, given by the Chicago Symphony Orchestra, a real sensational affair. Victor Herbert, as "guest-conductor" and composer, and Ossip Gabrilowitsch, as piano soloist, combined in the rendition of one of the most brilliant concerts which the orchestra has given this season.

Victor Herbert put so much vim and life into his reading of the "Star-Spangled Banner," which prefaced the concert, that he immediately won his audience. He chose the Symphony No. 5, "From the New World," by Dvorak, as his chief number for the exploitation of his abilities as conductor, and his magnetic personality, his plastic reading and his evident dominance over the orchestra at all times, brought to the performance a very literate, inspired reading of the work. Though perhaps his interpretation of the slow movement was somewhat deliberate, he brought out some fine spun pianissimos and also developed the climaxes into real masses of sound.

His own Suite, "Woodland Fancies," an early work, is made up of four romantic, imaginative mood pictures, well written for orchestra, though the last falls slightly below the level of Mr. Herbert's best musical thoughts.

Gabrilowitsch as Soloist

Ossip Gabrilowitsch, who recently made a great hit with the orchestra patrons as "guest-conductor," came back on this occasion as piano soloist and gave one of the most brilliant performances of the B Flat Minor Concerto by Tchaikovsky which we have not heard here in some years. With tremendous drive, with astounding technical bravura and with fine musical feeling, he read into this very pleasing and well constructed musical opus all the characteristics of the Slav nature and Russian intensity.

Both visitors received remarkable demonstrations of approval from the audience.

The fifth annual scholarship contest of the Lake View Musical Society will be opened to all qualified music students of Cook County during the week of April 2 to 9. The preliminary contests in piano and voice will take place Wednesday, April 2, and Friday, April 4, and the final contests are arranged for piano, Monday, April 7; violin and violoncello, Tuesday, April 8, and voice, Wednesday, April 9. The winners' concert will be given at Fullerton Hall, Art Institute, Monday, April 28.

MAURICE ROSENFIELD.

KITTY CHEATHAM WINS FRIENDS IN THE WEST

Winona Audiences Deeply Impressed by Her Art and Personality—
Sings Historic Song

WINONA, WIS., Feb. 23.—The first in a series of three concerts at the State Normal College here was given last Monday night by Kitty Cheatham of New York, who made a deep impression through her delightful art and personality. Her presence created an atmosphere of good cheer and joy and every item on her engaging program was heard with the greatest possible satisfaction by a large audience.

Miss Cheatham's popularity was such that many persons anxious to hear her were unable to find room in the auditorium. She was greeted by the officials of the university and by the civic authorities, who thanked her for the inspiration she had brought in her message.

Miss Cheatham, who is closely related to the Washington family had the honor of singing and dancing the first musical composition ever written in America, by an American, Francis Hopkinson, a signer of the Declaration of Independence and an intimate friend of Washington. Francis Hopkinson's first song, "My Days Have Been So Wondrous Free," with its accompanying exquisite little minuet, was presented by this versatile artist and won applause not only for its historical interest, but for its charming content and the engaging presentation it received. The remainder of her program was made up of characteristic songs and stories, and at the close the audience joined with her in the singing of the hymn, "Our America."

Albert Spalding Given Coveted Decoration by Italian Government

Albert Spalding, the American violinist, who has for the past two years been serving his country in Italy, cables that his request to the War Department that he be discharged from the Army has been granted and that he will be the soloist in three symphony concerts to be given by the St. Cecilia Orchestra in Rome on March 10, 16 and 21. Mr. Spalding has just been decorated by the Italian Government for his services, with the Cross of the Italian Crown, which is the highest decoration which can be conferred upon a civilian. Otto H. Kahn received the same decoration a short time ago.

Annie Louise David's Activities

Annie Louise David, New York harpist, won praise in the concert given on Feb. 15 at the Crescent Athletic Club, Brooklyn, where she was heard jointly with John Barnes Wells, tenor. On Feb. 22 Miss David appeared at the West End Collegiate Church and at St. Peter's Church on the same evening. Other engagements scheduled are: Hotel Astor, March 1; *Globe* concert, March 5, and with the Tollesen Trio at Aeolian Hall, March 8.

FLONZALEY QUARTET
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ANOTHER NOVELTY



Members of the Flonzaley Quartet

Monumental in its artistic achievements and crowned with the light of Mr. Betti's musical guidance, the Flonzaley Quartet is here shown in symbolic pose. However, the members of the Quartet had no such exalted idea in mind when they sat for this, their latest picture.

The third and last concert of the season of the Quartet will take place in Aeolian Hall on March 11. An Italian work, "Frammenti de Quartetto," by Scalero, will have its initial hearing in New York on this occasion. This makes the third novelty which the Quartet will have introduced to the New York music public during the present season. This speaks much for the tireless energy with which the Quartet seeks out and discovers new material for the programs of each concert. Beethoven's Quartet in C Major will also be included for this concert, marking a fitting climax to the most successful season in the Quartet's experience.

Reed Miller's New York Appearances Follow Long Western Tour

Reed Miller, the tenor, has found the past month full of engagements. Since Jan. 6 he has been touring Colorado, Nebraska, Texas, Missouri, Massachusetts and North Carolina. The coming months also offer many engagements for him. There will be two in New York, one with Mildred Dilling, the harpist, on March 3; on the 13th and 15th of the month he will take part in the performances of the Beethoven Ninth Symphony at the victory celebration with Walter Damrosch. Western appearances will follow these, one in Kenosha, Wis., on March 28, one with the Minneapolis Symphony, March 30, and another in Winnipeg on April 3.

Julia Claussen Under Management of Haensel & Jones

Another noted artist to come under the Haensel & Jones banner is Julia Claussen, the Swedish contralto of the Metropolitan Opera Company. Mme. Claussen goes to Europe in April to fill operatic engagements, but will return to America in the fall in time for her concert season.



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Tells of Poorly Qualified Teachers of Singing in Schools

To the Editor of MUSICAL AMERICA:

The subject of "Pandora's" letter is timely, and a little light on the subject from practical experience may prove interesting.

For several seasons I conducted a junior choir of mixed voices which appeared in public on a number of important programs, and the city was undoubtedly proud of it.

The question as to whether children ought to have their singing voices cultivated always draws opposition from people ignorant of the subject.

The same people who will object to their children receiving vocal instruction will send them to school where they are compelled to "sing," or I should say "shout," under the instruction or supervision of a teacher who knows absolutely nothing about voice culture.

Only this week I received a letter from one of my former pupils saying that her new job was to teach singing in school, although she was painfully aware of the fact that she was not capable and was anxious to study further on the subject. Under these conditions boys are compelled to "sing" when their voices are "breaking" or have "broken," as choristers used to say, and the results can be imagined.

My experiences with the training of young girls' voices lead me to the conclusion that it is a splendid thing to give them vocal instruction of the right kind, teaching them to sing naturally and without effort, using floating tones that are not distorted by the result of stiff jaws, tight throats and the numerous other faults that are well known to a good teacher. Then follows a very most important item—do not try to develop the voice as you would an adult; let the power take care of itself till adolescence has taken place, then, and not till then, must the pupil work in this direction.

The school tuition is undoubtedly a problem. Musical conferences will spend days making schemes and schedules, but forget entirely the question regarding the capabilities of the teacher. I think it is generally agreed that not more than 10 per cent of the supposed vocal teachers really understand the art; this fact alone does not make the remedy any easier.

Yours very truly,
THOMAS HARBORNE,
"Y" Song Leader.

U. S. Naval Base,
Hampton Roads, Va.,
Feb. 17, 1919.

Another Friend of Pensions for Musicians

To the Editor of MUSICAL AMERICA:

Having known him intimately when I resided in the East and having followed his progress with keen interest, I

was more than delighted to see the splendid article anent the American composer by your Yonkers correspondent, Robert W. Wilkes, in your issue of Jan. 18. Mr. Wilkes's ambitions as a composer are high and he has to his credit many works in the larger forms, and I suspect that he may be hampered, as most of us are, by economic conditions that make consecutive effort toward truly serious composition an impossible thing.

He bares the very root of the matter: Economic necessity forbids serious composition. And I consider Mr. Wilkes's endowment plan a very fair and just way of assisting present-day composers. A thousand a year will hardly keep a composer from working very strenuously outside composing hours; and if he must "meet life and conquer it" (as he must), the plan will certainly help. It is neither bait nor prize to jog an unwilling muse—a lady practical enough nowadays to be rightly unwilling if children cry for bread. And the present price of bread makes hard work (*not in composition*) an absolute necessity.

With Mr. Dunn I do not understand your editorial attitude toward this matter. I trust that there will be more discussion in the "Open Forum" and then another editorial, whatever you may say.

STANLEY R. AVERY.
Minneapolis, Minn., Feb. 19, 1919.

New Oratorios Needed for the Singing Soldiers

To the Editor of MUSICAL AMERICA:

I was mightily interested in Reed Miller's recent interview in which he pointed out the possibilities of our "singing soldiers" as recruits for our choral societies. I was, therefore, greatly pleased to see in the Dec. 14 issue that you had prepared a symposium of views on this most vital topic.

I was glad to see, also, that some organizations were preparing to give instruction in sight-singing to the returning soldiers. However, while it is necessary for each choral society to "feather its own nest" in the way of securing male-voice material, I would like to see a more altruistic attitude than that of the Chicago Apollo Club, which, according to Conductor Wild's statement, will give such training to those men who will make a written guarantee of service with the club. This is all right from the standpoint of club advancement, but there should be plentiful opportunities for choral training to all men who wish it, without their being pledged to service with any particular chorus (the soldiers are by this time quite fatigued with being tied down to anything).

That such sight-reading training will be necessary must be apparent to those who are familiar with the work of the army song leaders. It must be pointed out that the "choral training" of the mass of men in the army has been confined to singing the camp songs and familiar melodies by rote. It is only the glee clubs and song leaders' classes which have approximated real choral training. (I, myself, at Camp Meade had a Divisional Glee Club which sang nothing more difficult than the "Soldiers' Chorus" from "Faust," "Swing Along," by Will Marion Cook, and the Oley Speaks' "On the Road to Mandalay."

Sum up the men in the various glee clubs and song leaders' classes who received in camp actual sight-reading training, spread them out among the country's choral societies and you will not get a very large quota for each society.

Therefore, if we are to capitalize the fondness for singing that has been created in the army, we must create sight-singing classes that will be open to all. Works like that of Anne McDonough, in connection with community singing in Philadelphia, should be duplicated in every city. If the private societies will not undertake it, it should be done through public funds.

Another point that was brought up in the symposium was very aptly taken—that of Claude Cunningham that we cannot hope to awaken enthusiasm among the soldiers for the performance of the standard works. I believe the men who went "over the top" will bring back a very primeval religion based on contact with the realities of life. They will not be content, therefore, with oratorios that consist of repetitions of biblical phrases (such as Charles P. Safford has satirized in his oratorio *pianologue*.)

Here is a golden opportunity—nay, necessity, for our composers. If there is to be a renaissance of choral singing, one that will enlist the interest of the "singing army," we must have a new repertoire of choral works, compositions that pulse with life as we live it to-day. As to what the nature of these works shall be, that is another subject that calls for immediate discussion. Perhaps the choral side of the pageant movement (but less symbolical and more real) may be the line which is to be followed. Who knows?

Yours very truly,
KENNETH S. CLARK.

Headquarters 79th Division,
American Expeditionary Forces,
Sousilly, France.

Jan. 18, 1919.

Objects to Review of Americans' Works on Hofmann Program

To the Editor of MUSICAL AMERICA:

May I take exception to H. F. P.'s criticism of American composers as played not long ago by Josef Hofmann.

We Americans sometimes wonder why our composers do not receive more recognition. One of the reasons, and an important one, is that the critic takes his position too seriously.

A critic seems to take it for granted that he must wield a trenchant and caustic pen upon every American composition. Of course he is a critic and naturally just *must* criticize.

The critic very seldom considers that a criticism might point out merit as well as faults; he has spent considerable time in research accumulating acrid, sarcastic and deprecating epithets and is simply spoiling to use his vocabulary. The American composition he considers a good mark.

The American public depend not upon what the learned critics say of a composition in forming its estimate of music, so these uncalled for scathing criticisms serve to turn the public against the earnest and worthy American composer.

One would think to read the recent criticism by H. F. P. on Mr. Hofmann's recital of American composers that Mr. Hofmann was some poor, incompetent pianist who did not know good from inferior music and therefore was duped into playing this "American trash." Poor Mr. Hofmann, however, is a judge of good music, and no doubt that is why he spent his valuable time and labor upon these very American compositions.

As a matter of fact the usual critic, as compared with Mr. Hofmann, knows about as much of the finer phases and real merits of good piano composition as a ten-dollar-a-week telephone girl knows about Edison's most complicated inventions.

Personally I would like to venture that every piece Mr. Hofmann played contained real merit. Some are lighter than others, but it takes such to make up an interesting program. These compositions contain good themes, have a variety of well chosen harmony and are replete with "significant form."

These composers are serious men and have studied and labored for years perfecting themselves in the finest phases of the composer's muse. The critic with not half the experience and understanding of the subject listens an hour or so to this music (the result of years), and with a flippant article in the press sees nothing in the composer's efforts.

This may be due to one of two reasons: First, the critic may be very learned; second, he may not be.

If these composers' works were really "trash" then an adverse criticism would be in keeping, but the truth is many of

our best, real musicians consider the compositions full of merit.

Let us give the American composer a fair deal. Let him receive a merited encouragement instead of sarcastic rebuff, and we will find a larger and better following of native composers. We ought even now to be proud of our showing, for no country can show a better.

Sincerely,
LEROY B. CAMPBELL.
Warren, Pa., Feb. 19, 1919.

Compliments

To the Editor of MUSICAL AMERICA:

It is a pleasure to renew my subscription to MUSICAL AMERICA and to wish you long and continued success. Being myself a young singer, I can more keenly appreciate the great good you are doing in the cause of American art and artists.

Standing for all that is good in music, I am glad to see Wagner once more appearing on the programs over East, thanks to Mr. Damrosch and Mr. Whitehill.

Share my regards with "Mephisto" and "Cantus-Firmus" and keep a liberal supply for yourself. Sincerely,

WM. C. DUGAN.
Vanceburg, Ky., Feb. 10, 1919.

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THE ALLIANCE AND PLANS OF THE SOCIAL REFORMERS

RECENTLY I outlined the full program to which the social reformers who include some of the great multi-millionaires in this country, who have not alone unlimited means but great political as well as social power at their back, are committed, in the sincere belief that the only way to make this a moral, God-fearing nation is by means of drastic legislation. Back of these men is a tremendous church influence.

The main features of the contemplated program are the adoption into the Constitution of the United States of what is known as bone dry prohibition, to be followed by equally drastic legislation to put an absolute ban upon the manufacture and sale of tobacco in any form; to put through legislation which would close every movie house, theater, concert hall, as well as all stores, except such as could, under rigid restrictions, fill physicians' prescriptions for the sick, so as to bring about a Sabbath devoted to absolute abstinence from all labor, which they consider unnecessary, and prevent any entertainment of any kind whatever. In this they include also the closing of all libraries, museums, picture galleries. Furthermore, it is contemplated, as the movement gains in strength, to make a determined effort to eliminate theatrical and even musical performances, particularly performances of opera, musical comedies, on the ground that while perhaps some of these may not be in themselves vicious, the conditions surrounding them tend to vicious association, to the demoralization of women, and especially of young girls. In plain words, the institution of a rigid Calvinism such as prevailed in parts of Northern Europe in years gone by.

There are many people who, reading such a program, would promptly exclaim:

"Impossible! It cannot be done! The people won't stand for it."

Possibly after some of the contemplated legislation has become the law of the land, as in the case of bone dry prohibition, there may be a revolt and action in various ways. But it should be remembered that a part of the program of these fanatics has already been put into actual operation. They have secured national prohibition. They have started a nation-wide agitation against tobacco. The restrictions on Sunday performances of any kind, however innocent, are already severe in many States. In New York City, for instance, the legality of giving movies is questionable. They are given to-day simply because of the non-enforcement of the law. In Jersey action is already being taken to close all the movie theaters. In Pennsylvania and other States it is impossible on Sunday to give a musical performance and charge an admission fee.

Perhaps, however, one of the most significant features of the present agitation is a recent speech by Mr. James M. Beck, a prominent lawyer, formerly Assistant Attorney General of the United States. In the speech referred to, Mr. Beck made a violent attack upon the theaters, which he claimed were devoted to trivial, immoral and debasing performances. He made much of the fact that the plays of Shakespeare were rarely produced. This, of course, is the old cry, that unless you produced Shakespeare you are necessarily producing that which is immoral or trivial, though some of the plays of Shakespeare would scarcely bear production in their original form.

Mr. Beck's attack, apart from his prominence, acquires particular importance for the reason that he is known to be associated with what is called the Standard Oil interests, at the back of which, as we know, stands the Rockefeller family. In a sense, therefore, he may be considered as voicing the views of these gentlemen and also as intimating the line of action which they and those affiliated with them propose to take.

The danger lies in this, that while those who are interested in maintaining what may be considered the artistic, cultural activities of the country are more or less indifferent to the attacks being made upon them and pooh-pooh the possibility of anything in the way of legislation being put through to restrict and certainly to abolish these activities, the "reformers" are pressing forward with undiminished zeal, flushed with the victory they have won in procuring nation-wide prohibition, and, what is not generally known, have an organization largely consisting of paid workers, many of whom have not the slightest scruple as to the means they employ to gain their ends.

I cannot make my words of warning too serious. I feel the same responsibility in the matter that those did some years ago, including the late former President Roosevelt, General Wood and others, when they implored the nation, and even Congress, to take immediate action looking to

something like preparedness, as the time was bound to come when this country would be involved in the world war.

Impressed with the same sense of responsibility, not desiring to be an alarmist or to make statements which have no foundation, I appeal especially to the members of the Musical Alliance, that they should take this whole question into very serious consideration. In a future article I shall endeavor to suggest some of the means by which I believe the insidious propaganda, which I regard quite as dangerous as that of the Bolsheviks, may be met and overcome.

President the Musical Alliance of the U. S.

BIGGEST MOVEMENT FOR MUSICAL PROGRESS OUR COUNTRY HAS KNOWN

Enclosed you will find my subscription of \$1 for the Musical Alliance.

I take this occasion to state that the Musical Alliance is the biggest movement for musical progress that our country has known and it has every reason to be the most powerful. Already it has done much to unify music and musicians and we look to it to give music its proper place in national legislation.

With all good wishes for the continuance of the good work so excellently begun by the Alliance, I am,

Yours for the unity of American music,

WILLARD HOWE.

Washington, D. C., Feb. 8, 1919.

WE MUST STAND STRENUIOSLY TOGETHER

I cheerfully renew my subscription to the Musical Alliance, which I think of vital importance to the live interests of the American musician and music in these United States. There are times when we must stand strenuously together; we stand in need of strong men like Mr. Freund, men of real American spirit, championing the best in music.

JOHN T. WATKINS.
Scranton, Pa., Feb. 12, 1919.

NEVER GAVE A DOLLAR MORE CHEERFULLY

I herewith enclose my check for one dollar, my yearly dues to the Musical Alliance of the United States. I never gave a dollar more freely and more cheerfully, because John C. Freund is possessed of the proper spirit and I heartily endorse his sentiments, that the

musical profession should be remunerated for their services. I also approve that all teachers have their proper certified credential, as we have entirely too many "proxies," and that every artist, musician, should become a member of the Musical Alliance of the United States.

With greetings and expressions of good health to Mr. Freund.

Cordially, an admirer,
J. VIRGINIA BORNSTEIN.
Atlantic City, N. J., Feb. 14, 1919.

ANOTHER YEAR SHOULD SHOW GREAT PROGRESS

Enclosed please find one dollar for the renewal of my membership in Musical Alliance. Another year should show great progress in the musical life of our nation and I am glad to have this part, though small, in arousing the spirit of music in all communities.

MILDRED FAVILLE,
Supervisor of Music.
La Porte, Ind., Feb. 15, 1919.

GLAD TO SUPPORT A GOOD THING

It is a pleasure indeed to send you the dues for 1919. I am always glad to support a good thing. Success to you and the Alliance!

LIBORIUS SEMMANN.
Milwaukee, Wis., Feb. 10, 1919.

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ANDANTE CANTABILE. By P. Tchaikovsky, Op. 11. Transcribed by Leopold Auer. "Musical Sketches." By Joseph Gahm, Op. 12. (New York: C. Fischer.)

This "concert" transcription for violin by the father of modern Russian violin virtuosity is a very different matter from the one he has made of Beethoven's "Chorus of Dervishes." There he had a legitimate opportunity to indulge in fingered octaves and tenths and other media for pyrotechnical display on the violin. But the simple and beautiful themes from Tchaikovsky's string quartet do not lend themselves to this sort of thing. None are better aware of this than Mr. Auer himself, who has not sought to embellish the original melody, but rather to establish an artistic and authoritative interpretation.

From Tchaikovsky's *Andante* to some of the little melodies in Mr. Gahm's set of nine piano sketches for beginners there is not so deep a gulf as one might think. They do not rise to the same level of inspiration, yet are excellent of their kind—little, unaffected tunes, such as the "Pastoral," "Stately Dance" or "The Soldiers Are Coming," that the pupil takes hold of easily and likes to learn—the best recommendation for a teaching piece.

* * *

"BUTTERCUPS," "Lullaby," "Where's the Use of Sighing." By Walter J. Goodell. (Chicago: Clayton F. Summy Co.)

These songs, of medium range and difficulty, are of a type that has a goodly number of unobtrusive admirers throughout the United States. They are neither sufficiently complex nor subtle to be called art-songs; yet they are not "pattern" songs of the English ballad variety. They are merely good, flowing melodies, simply and naturally framed, in an agreeable harmonic setting. "What's the Use of Sighing" is a genuinely pleasing vocal gavotte and sure to flatter many ears which would twitch and start at hearing a *chanson* by Ravel or Casella.

* * *

"REFRAIN." By Martin Shaw. (London: Winthrop L. Rogers, Ltd.)

The recurrent seconds in semitones which in the accompaniment underlie the stern, simple melody of this song, give a ring of iron sincerity to its insistent refrain of "England, England, England All the Way." The composer has found the right note for the virile poem Cripps wrote "Of One in a Far Country," and has been inspired to a song which a good baritone can make tell.

* * *

SONATA FOR VIOLONCELLO. By Leo Ornstein, Op. 52. Daily Studies. By F. Zajic. "The Trail to Shadowland." By William Lester. "Just for This," "There Was a Star." By Humphrey Mitchell. (New York: Carl Fischer.)

Dedicated to Hans Kindler, this sonata for 'cello—one of the four the composer is said to have written for the instrument—is one of those *tours de force* for pianist and bowman of which the flip-

pantly termed "Wallpaper" Sonata for violin and piano by Ornstein is another example. Examination shows, however, that a goodly proportion of peculiar and yet (when played by the composer himself) so often compelling and illuminating effects are evident in the score. Whether or no all of the 'cello passages "lie" for the instrument as written is negligible. A virtuoso 'cellist is always able to adapt himself to exigencies of the kind. The main thing, after all, is that the ideas are valid, are sincere. This from the standpoint of Ornstein's own musical philosophy, they no doubt are. The melodic themes assigned the stringed instrument are in many cases exceedingly fine; take that of the initial *Allegro appassionato*, or the first theme of the second movement, *Andante sostenuto*; while the piano part has a greater measure of clarity than many another of Ornstein's scoring. And, aside from all else, any pianist or 'cellist can only gain in an attempt to fathom its technical and musical content.

Richard Czerwonky's edition of his teacher, the Bohemian, Florian Zajic's "Daily Studies" for violin, places a group of specifically practical technical material at the disposal of the advanced student. The studies cover the entire technical range.

William Lester, without borrowing any eagle feathers from Charles Wakefield Cadman, has achieved a dramatic and emotional "Indian" song which deserves a place on the recital program. It is appropriately dedicated to "Watah-wa-so" ("Bright Star"). To texts by Cora Fabbri, we have two good melodies of contrasting flavor by Mr. Mitchell: an arch and trippingly written setting of a bit of clever *vers de société*, and a good, sustained love song with the accepted climax demanded.

* * *

"FOUR LEAF CLOVER," "Woodflower," "Be Ye in Love with April Tide?" "To a Baby." By Alla Pearl Little. (New York: Breitkopf & Hartel, Inc.)

Four graceful songs of pleasing melodic inflection and which, because they are none too difficult, the vocal teacher can use to advantage with his pupils.

* * *

FOLK MUSIC FOR PIANO. "Tres Danzas Mexicanas." By Ed. Gariel. "Dance of the Young Maidens," "Sun Dance" (Shawnee Indian). By Lilly Strickland. (New York: G. Schirmer.)

These two groups of teaching pieces—for each group is of medium difficulty and lends itself well to instructive use—each has a real folk-music flavor. Mr. Gariel, who is the author of a "New System of Harmony Based on Four Fundamental Chords," dedicated to his friend, Venustiano Carranza, a name well known in the United States, has written three engaging and playable numbers in the piquant *danza* rhythm so popular across the Mexican border. They are sufficiently attractive to justify any teacher's cultivating a benevolent non-political Mexican policy as regards others of their kind. Incidentally, they have been provided with fingering.

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Even though Miss Strickland's Shawnee maidens might be able to establish a distant relationship with Rubinstein's "Brides of Kashmir," their dance should be appreciated, since from the standpoint of more general use, it lacks the dissonance which most "Indian" music seems to thrust forward as a proof that it is "the real thing." The "Sun Dance" is distinctly good, with a full flavor of the barbaric in accent and rhythm and beating of tam-tam by the left hand. There is room for the use of good folksong material in the teaching field, and these developments are to be commended.

* * *

"SWEET, SWEET LADY." By Charles Gilbert Spross. "Dream." By A. Seismit-Doda. "Open the Windows of Heaven." By David R. Jeremiah. (Cincinnati-New York-London: John Church Co.)

Mr. Spross has the gift of melody, spontaneous melody—and of the type of accompaniment that sets off his each melodic idea to the very best advantage. The Stanton setting, as might be expected, brings in some apt syncopation and has a quality of easy grace which should make it duplicate the success of the same composer's "Lindy." The song is published for high and low voice.

The Chevalier Seismit-Doda's very euphonious ballad, dedicated to the great Enrico Caruso, is of a far more obvious kind—it could not well escape popularity. It is a well written song of the sweet, sensuous and sentimental type that so gratefully tickles the auditory nerves of the general public.

If "The Windows of Heaven" will open to the sound of a good religious waltz-melody for mezzo-soprano, with a refrain that has a real lilt to it, Mr. Jeremiah's song supplies the key. For a number of reasons it should become a favorite repertory number of the average church singer.

* * *

"TUNES AND TECHNIQUE." By Ruth Laighton. "I Could Not Do Without Thee." By W. Berwald. "Praise to the Eternal One." By H. C. Macdougal. (Boston: Arthur P. Schmidt Co.)

Decidedly a beginner's book for the violin, calculated to make first steps more interesting—it is based on folksongs—and even giving the texts of the songs, presented in interlinear form, Technique, so to speak, is developed out of the "Tunes," and along direct and practical lines. Mr. Berwald's sacred duet is one of those suave flowing melodies for church use which he has already supplied in so many solos and anthems. It should please. Handel's Largo has known so many transmogrifications that its appearance with a Richard Watson Gilder poem need not surprise. The poem is good, so is the Largo, and so, incidentally, is the remainder of the musical song-setting by Mr. Macdougal.

* * *

"BEHIND THE FRONT." By John Martel. (Boston: Boston Music Co.)

This score is described as a "comic opera of serious times." Lawton Mackall wrote the book, the lyrics are by Howard Ditz and the action takes place in the public square of a French village behind the front. The story is a humorous development of possible incident as occasioned by the possession of a Teutonic name by a patriotic American Congressman and his daughter. Book and lyrics are clever; the music is attractive comic opera music—light, tuneful and taking with a sufficiency of fetching waltz and march numbers. It will no doubt find a place in the sun of popular favor, the more so since it makes only modest demands with regard to costumes and scenic effects. It might be mentioned that the score of "Behind the Front" is particularly well engraved and printed.

* * *

"WHEN THE BOYS COME HOME." By Frances Allitsen. "On the Shore at Pelham Bay." By Vernon Eville. "Little French Baby." By Douglas Grant. "The Company Sergeant-Major." By Wilfrid Sanderson. (New York: Boosey & Co.)

This group of "after the armistice" ballads conforms in general to the established rules for the writing of its artless and pleasing type. Frances Allitsen's setting of "When the Boys Come Home" is a straight-forwarding march song on the regulation type. It probably will never compete with Oley Speaks's well-known setting's popularity, at least as far as the United States are concerned. The Pelham Bay song (high and low voice) is of the "patter" type. It is appropriately dedicated to

"Josephus Daniels, Secretary of the Navy"—its inspiration smacking more of grape-juice than of the juice of the grape as invoked by Omar Khayyam. The "Little French Baby" (also high and low voice) is a "cute" melody in 6/8 time, and will no doubt become popular as an encore number. Wilfred Sanderson's "Company Sergeant-Major" (in three keys) is a good, direct and upstanding—if undistinguished—English song of the rollicking military type, to an excellent text by P. H. B. Lyon. To revert to "On the Shore at Pelham Bay," it might be mentioned in the interest of actual fact that it is not "the girl who is true" who is waiting, but the boys themselves—for their discharge.

* * *

"THY PICTURE FAIR," "On Life's Sea," "Symbol of Love." By Willard Patton. (Minneapolis: Lloyd Publishing Co.)

To verses by Robert Owen Foster, Mr. Patton has written three songs that are melodically clear, direct and pleasing in their manner of utterance, for the medium range of the voice. They are eminently singable and conceived in an idiom that makes for their more general appreciation. "Thy Picture Fair" in particular is very well written.

* * *

"THE STAR-SPANGLED BANNER." Service Version. (Boston: Oliver Ditson Co.)

What has for a long time been a bone of contention among musical patriots—just what should be the final and authoritative form in which the "Star-Spangled Banner" might be used, appears to have been definitely removed. "Twelve good men and true," musically speaking, have deliberated and, reversing the decision of a previous jury of five, have decided as a court of last appeal just how, with regard to rhythm and range, the "banner" shall stream. This "Service Version" which they have fathered is the one accepted for use in the Army and Navy song and band books, and that on which every American schoolboy of the present and succeeding generations will be brought up. It determines once (and it is to be hoped for all) a question which has remained unanswered for years. Those who may have any lingering doubt as to the status of the Service Version of this national anthem may easily set it at rest by appealing to the chairman of the Committee of Twelve, at Wisconsin University. He will send them a summary of the deliberations of the body which has just given "To Anacreon in Heaven" its final naturalization papers for the United States.

* * *

"PASTIME SKETCHES." By J. R. Morris. (Cincinnati: Willis Music Co.)

Ever since Nevin led the way with his "Water Scenes" and "A Day in Venice," year by year brings forth its fruitage of five, six or eight number piano collections—groups of sketches, impressions or mood-pictures, more or less connected but united within one cover. If Mr. Morris's "Sketches" were in first instance actual note-book memoranda he must be commended for working them out in detail in their present form. They are written with a true Mendelssohnian sense for warmth, color and euphonious sound; are in general of medium difficulty and very playable. "Evening Thought," "Remembrance" and "Dream of Love" make a special appeal. The entire set of six numbers, in fact, are worth while playing and will be played for each individual number is a happily inspired song without words.

F. H. M.

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Bangor Symphony Plays at Least One Native Work at Each Concert

BANGOR, ME., Feb. 20.—The Bangor Symphony Orchestra deserves commendation for bringing forward, at each of its monthly concerts, one or more worthy compositions by American composers. Yesterday afternoon, in the City Hall, the orchestra, Prof. Adelbert Wells Sprague conducting, presented Carl Busch's "Omaha Indian Love Story," for string orchestra, and Victor Herbert's "Panamericana." Among the other offerings were Gomez's "Il Guarany" Overture and the second Wolf-Ferrari Intermezzo from "Jewels of the Madonna," which was encored. The large audience was, in spite of the fine program, decidedly cool and unresponsive. Hardly a ripples ruffled its placid surface.

Grainger's popular "Shepherd's Hey," Dvorak's Largo from the "New World" Symphony and a Spanish suite, "La Fête de Seville," by Tavan-Marchetti, completed the program numbers. Owing to the illness of Roland J. Sawyer, concertmaster, Horace M. Pullen, conductor of the orchestra, has assumed his position for the time being. Beside Mr. Pullen sits M. H. Andrews, himself a former conductor of the orchestra and violinist of considerable note in these parts, who is this season, for the first time in a great many years, taking an active part in the playing of the orchestra.

Anna Strickland, one of the leading soloists of this city, is in New York on her annual visit, studying with Emma Thursby.

J. L. B.

Kathryn Meisle and Hendrik Ezerman Applauded in Philadelphia

PHILADELPHIA, Feb. 10.—Many members of the Musical Art Club of Philadelphia attended the recital of Kathryn Meisle, American contralto, on Sunday evening, Feb. 2. The singer won instant favor in works by Jonelli, Hahn, Thomas, Kramer, Scott, Salter and Ronald. D. Hendrik Ezerman, pianist, shared equal honors in his effective interpretations of Schumann's "Fantasy," Debussy's "La Cathédrale Engloutie," Ravel's "Jeux d'Eau," Chopin's Nocturne in E Major, and Liszt's "Petrarch Sonnet" and Polonaise.

Toscha Seidel Plays Before Audience of 5000 at Ann Arbor

ANN ARBOR, MICH., Feb. 15.—Toscha Seidel, that phenomenal eighteen-year-old violinist, made his initial appearance here at Hill Auditorium on Feb. 8 before an audience of 5000 persons. The audience was quick to realize that his youthful appearance was no indication of his musical ability. His play-

Mérö a Great Favorite with Cubans; Will Tour South America Next Season



Yolanda Mérö, the Pianist, Photographed During Her Recent Visit to Cuba

MME. YOLANDA MÉRÖ, the pianist, made what turned out to be a rather extensive concert trip to Havana last month. The distinguished pianist was engaged for three concerts in the Cuban capital, and after she had filled these three engagements their success justified additional recitals, and before Mme. Mérö left the island she appeared on ten different occasions, three times for charity. It was evident that Mme. Mérö's artistic playing and charming personality won marked popular favor with the native and transient population, for she played to sold-out houses on every occasion.

Admirers of Mme. Mérö's art in America will be disappointed to learn that she will not be heard here during the season of 1919-1920. In June she will leave the United States for South America and will visit the principal cities in the Argentine Republic, Urugu-

ay and Brazil. She has an extensive tour already booked in those countries.

It is small wonder that Mme. Mérö's playing appeals strongly to those of Latin origin, for she plays with the fire and vivacity usually associated with peoples of the southern countries.

Mme. Mérö will return from South America by way of Mexico and will play in Mexico City and then make a return visit to Havana, where she has already been booked for a number of recitals.

The pianist was much interested to find that in Havana an American gentleman has recently made extensive experiments in the raising of American Beauty roses and finds that they grow readily in Cuban soil. Mme. Mérö has given a great deal of attention in spare moments to horticulture and has a great variety of beautiful flowers at her country home in New City, N. Y. The photograph shows Mme. Mérö admiring some of these "Cuban-American beauties."

ing discloses all the excellences that mark the mature artist; elegance of style, a warm, ingratiating tone, finesse and the technique of a virtuoso combined with splendidly controlled temperament. The Saint-Saëns B Minor Concerto was played with great clearness and purity of intonation. Special mention must be made of the Andantino and last movement, the exceedingly taxing harmonics at the close of the former movement being played with exquisite purity and clearness. In the last move-

ment, one of the most exquisite in the violin literature, he displayed such splendid rhythmical feeling and dash that the audience was stirred to a high pitch of enthusiasm. It has been said of Auer's three most famous pupils that Heifetz plays like an angel, Rosen like a poet and Seidel like a devil. The aptness of this comparison was brought out in the spirited interpretation of the "Turkish March." During the evening Seidel graciously responded to the insistent applause with several encores.

New Ralph Kinder Works Featured in Philadelphia Peace Service

PHILADELPHIA, Feb. 14.—A service of praise and thanksgiving was given at the Church of the Holy Trinity, Feb. 12. Two new peace offerings, "O Let the Nations Be Glad" and "Lord of All Majesty," by Ralph Kinder, the Philadelphia composer, organist and choir master, were among the outstanding features of the interesting program and were given impressive delivery by the combined choirs of the Trinity Lutheran Church of Norristown, Pa., the Grace Episcopal Church and the Holy Trinity of Philadelphia.

Schumann-Heink Delights Audience in Butte, Mont.

BUTTE, MONT., Feb. 10.—Mme. Schumann-Heink was heard in concert at the Broadway Theater, Jan. 31, where she sang to a record-sized audience. Every seat in the theater was taken and 150 persons occupied the stage. Enthusiasm was unbounded for Mme. Schumann-Heink, who sang wonderfully as always. Frank La Forge, accompanist, and Charles Carver, basso, also found a cordial appreciation for their artistic work.

M. E. W.

Amparito Farrar and Sascha Jacobsen in Joint Recital in Ohio

FINDLAY, OHIO, Feb. 12.—Amparito Farrar and Sascha Jacobsen, violinist, were the artists who appeared in the second recital given in Findlay College on Feb. 4. With a voice of rare sweetness Miss Farrar gave her group of five numbers. For the fourth number Miss Farrar sang the Waltz Song from "Romeo and Juliet," by Gounod, with a purity of tonal effect that will long be remembered by those who heard her.

CASALS PLAYS IN LOS ANGELES

First Recital There in Seventeen Years
by 'Cellist—Gamut Club Concert

LOS ANGELES, CAL., Feb. 15.—On the seventeenth anniversary of his first appearance in Los Angeles, Pablo Casals returned to this city in a recital at Trinity Auditorium, in the Philharmonic Course, and four days after gave another recital under the same auspices. When Casals first played here, with the Emma Nevada company in 1902, he was marked as being unusual among artists; this is his first appearance since then. Casals gave the greatest possible pleasure in these two recitals and had a reception from two good-sized audiences which assured him of their full appreciation. His accompanist was Will Garroway, a local pianist, who played with Casals at short notice, but who emphatically made good in the taxing programs offered.

The Gamut Club dinner and program this month was held on Lincoln's Birthday. Frank Keenan, the actor, was the principal speaker, paying an eloquent tribute to the martyred President. Other speakers were Charles R. Baker of the San Carlo Opera Company, telling of operatic vicissitudes, and several soldiers, among whom was Private Peat. Music was furnished by Manuela Budrow, soprano; Mrs. Guy Bush, pianologist; Harold Procter, tenor; the Misses Eastlake and Kiernan of Chicago in duets; Winifred Hooke, pianist, and Mary Gowans, contralto.

A chamber music concert was given last night at Blanchard Hall by May MacDonald Hope, pianist; Josef Rosenthal, violinist, and Robert Alter, cellist. The first two played the Sonata in C Major by d'Indy and the three offered the Rachmaninoff Trio in D Minor. The ensemble was genuinely artistic. Grace James was the vocal soloist, presenting an aria from "La Bohème" and John Prindle Scott's "The Wind's in the South" effectively.

W. F. G.

Werrenrath Sings to 1200 in Brockton

BROCKTON, MASS., Feb. 17.—Reinald Werrenrath furnished much enjoyment for nearly 1200 music-lovers when he appeared here on the evening of Jan. 15, under the auspices of the Brockton Teachers' Association.



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Assisted by this booklet, the inquirer may learn, at a glance, the titles of the most recent programme acquisitions of virtuosi like Fritz Kreisler, Mischa Elman, Jascha Heifetz, Maud Powell, Eddy Brown, Arthur Hartmann, Albert Spalding, Francis Macmillen, Efrem Zimbalist, David Hochstein, Theodore Spiering and Maximilian Pilzer.

The latest, best and most inspired works of these artists are included in this booklet, the whole ensemble embodying a comprehensive and authoritative guide to "What the Artists Are Playing" during the season. Will be sent free upon application.

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—Boston Transcript

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New Régimé at the Paris Opéra Comique Ushered in with Production of "Pénélope"

Inauguration of New Directors, Albert Carré and Vincent Isola, Marked by Première at Comique of Fauré and Fauchois Work—Child Prodigy Creates Deep Interest in 'Cello Recital—Battistini Draws Throngs at the Opéra—Recitals and Concerts of the Week

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, Feb. 6, 1919.

"PÉNÉLOPE" was given at the Opéra Comique last week, for the first time at that theater. The occasion was the inauguration of the directorship of Albert Carré and Vincent Isola. The opera was highly successful from every point of view, the music being all that might have been expected from such composers as Gabriel Fauré and René Fauchois. The mise-en-scène and ensemble were admirable and the public showed much enthusiasm, bringing the artists back again and again. The new directors received a letter of satisfaction and warm congratulations from the composers and the opera may now be considered as accepted in the commique répertoire.

Last Sunday Fauré's Requiem was given at the Trocadéro to a crowded house. The 5,000 places, which this huge hall contains, were entirely filled. John Byrne, the American baritone, sang the solo parts, and the soprano, Mme. Isnard, also gained hearty applause. This fine composition of Fauré's never fails to draw the Paris public.

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week was given by Jacques Serrés, cellist, an "infant prodigy." He is a boy of thirteen, who looks even younger, and when on the stage he is almost hidden by his instrument, which is considerably larger than himself. This interesting little artist gained the first prize (*d'excellence*) at the Paris Conservatoire last year. He plays with remarkable precision of attack, richness of tone, inspiration and intelligence. After each number of his long and varied program he was recalled many times, amidst cries of "bravo!" and "bis!" from some enthusiasts. His playing of a concerto in D by Haydn was especially remarkable. The small artist responded simply and unaffectedly to his public.

Victor Gille continues his successful series of concerts; he is constantly before the Paris public. His last "séance" was given at the Empire Theater. His interpretation of Chopin roused, as usual, great enthusiasm, and he was obliged to repeat several of his numbers. Gille is a remarkable artist. His playing is highly individual; he dares to follow out his own ideas.

Leo Tecktonius, the American pianist, gave an admirable recital at the Salle Gaveau on Wednesday night. He is a clever artist, and some of his compositions possess considerable merit. One of these, "Papillons," received specially warm applause. He was assisted by Mlle. Brozia, of the Opéra, who has more beauty than voice, and who pleased by personal charm.

Wright Symons's Record

Wright Symons, the American baritone, has been "making good" lately, and has spent a very busy year touring for the Y. M. C. A., singing in as many as thirty concerts within a month. He sang at Monte Carlo last March, creating the title rôle in Balfe's opera, "King Richard of Palestine." Mr. Symons has given concerts in Rennes, St. Nazaire, Brest, Vannes, Savenay, Nantes and other towns, under the management of the Y. M. C. A. Some of the songs sung exclusively by him are "Bonjour, ma Belle," Piantadosi's armistice song, "All Aboard for Home, Sweet Home," and Christ's "Yesteryear." Mr. Symons studied with Jean de Reszke for several years and possesses a voice of much flexibility and finish. His interpretations are excellent.

The great Battistini is again singing at the Opéra and the theater is packed at each representation. Last Wednesday he interpreted *Rigoletto*, in which rôle he combined strikingly the art of the singer and actor. Battistini gives the impression of singing as naturally as he speaks, and yet what perfection of detail one remarks in his emission, in his interpretation and in his gestures! What conviction and sincerity he shows in the more tragic scenes! Wednesday evening was a veritable triumph for him, and Mlle. Vicart, as *Gilda*, scored a great success in the duo of the third act. This excellent artist possesses a fine voice. The duo was encored enthusiastically by the entire audience, many persons standing up to applaud. The evening closed with "Mlle. de Nantes," that curious reconstitution of the seventeenth century, which we owe to the good taste of M. Rouché. Next Tuesday a special performance will be given at the Opéra in honor of President Wilson and the members of the Peace Conference. The "Damnation of Faust," of Berlioz, is to be performed, and the principal rôles will be taken by Marthe Chénal (*Marguerite*), M. Franz (Faust), Maurice Renaud (*Mephisto*), and M. Chalmin (*Brander*). MARGARET MACCREA.

Paradiso Pupils Heard in Recital

A recital in which many talented pupils of Donato A. Paradiso, New York vocal teacher, took part was given in his Carnegie Hall studio on Feb. 8. Special mention is due Frank Profeta, a lyric tenor of high range, for his effective delivery of "Che Gelida Manina" from "Bohème" and "Il Fior" from "Carmen." Gertrude Gilson, dramatic soprano, shared equal success through her artistic interpretations of Jost's "Good-bye" and Metcalf's "Absent."

Frank Mozier, basso-cantante, won praise in Elliott's "Song of Hybris the Cretan" and Mozart's "Oh, Isis and Osiris Guide Them." Helen Kimball Baldwin, mezzo-soprano, was heard in "Stride la Vampa" from "Il Trovatore," "Voce di Donna" from "La Gioconda," Lullaby from "Jocelyn" and in duets with Mr. Profeta, all of which she sang charmingly. Florence Persh, coloratura soprano, won deserved laurels for her work in "Caro Nome" from "Rigoletto," "The Last Rose of Summer" and in a "Lucia" duet with Mr. Profeta. Ruth Coe, pianist, disclosed admirable technique in Stojowski's Valse and Moskowski's Etude in G Flat. There was a large audience in attendance.

M. B. S.

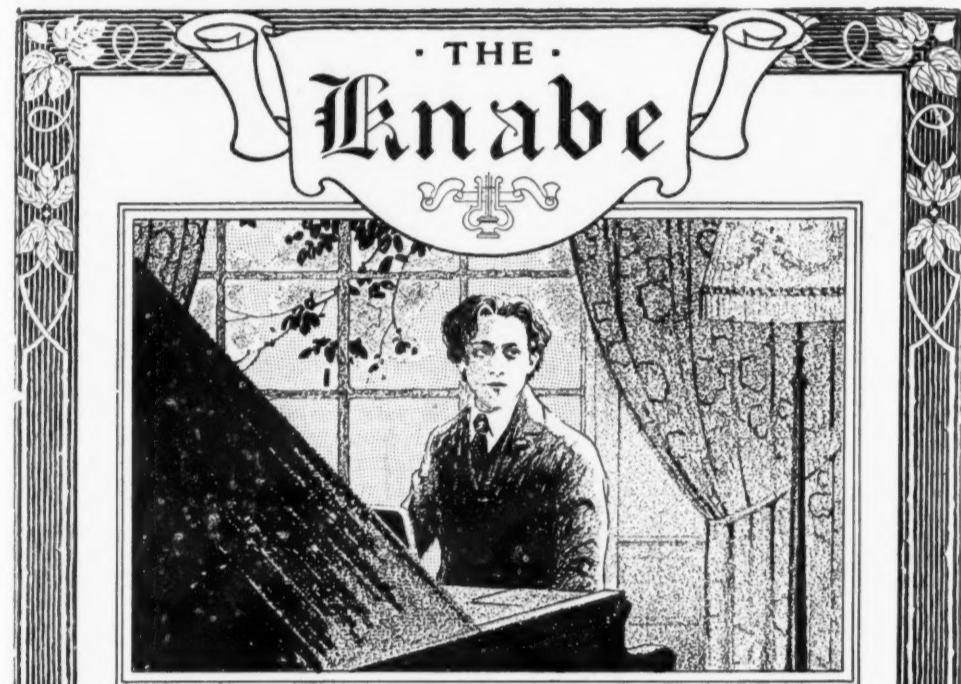
Turner-Maley Songs on Many Programs

Florence Turner-Maley's "Lass o' Mine" was recently sung by the New York Banks Glee Club and will be sung this season by the Mendelssohn Glee Club. Earle Tuckerman, the young New York baritone, has been using the same song in its solo form in a number of his concerts, including a musicale two weeks ago in New York at the studio of Arthur Leonard. At his recital at the Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences, last week, Mr. Tuckerman sang Mrs. Maley's "Fields o' Ballyclare" and

her "I'll Follow You" as an encore to it. On Saturday evening, Feb. 15, at the concert of the Irish Musical and Dramatic Club, at Aeolian Hall, Mr. Tuckerman sang "The Fields o' Ballyclare" and her new "Brighid Ban Mo Store" in his group of Irish songs, where he again gave "I'll Follow You" as an encore.

Berkshire Quartet Gives Noteworthy Recital in Philadelphia

PHILADELPHIA, Feb. 16.—One of the most noteworthy recitals of the season was given this afternoon at a meeting of the Chamber Music Association in the Bellevue-Stratford Hotel by the Berkshire Quartet. The program, chosen with fine taste and performed with equally good skill, included Quartets by Haydn, Tadeusz Iarecki and Beethoven. The work by Iarecki, which at the Chamber music festival in Pittsfield, Mass., last summer, won first prize, is highly sympathetic in color, possesses much melodic worth and, in the second movement especially, showed fine scoring. In the works of Haydn and Beethoven the quartet displayed careful study, understanding and, above all, an appreciation of the intent of the composers. The recital was marked by the largest attendance of the season at a Chamber Music Association meeting. T. C. H.



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Thomas Farmer, American Baritone

Though heard in many concerts in this country a few years ago, Thomas Farmer is a new concert artist. For in the last three years he has not been active in the field at all. His success was distinct, several years ago, on tour with Marie Rappold and in a number of other concerts he found marked favor with his audiences. His trip to England in 1914 was eminently successful, for there he gave a splendid recital in Aeolian Hall in London and also sang in Mendelssohn's "St. Paul," with the Haydn Society under the direction of George Henschel.

Mr. Farmer has been working seriously during the last few years, working toward a goal, and now that he is ready to undertake engagements he is entering the field once more with new equipment, as it were, and new enthusiasm. He will sing a number of concerts this spring and makes his formal recital debut in New York at Aeolian Hall in the early fall. His concerts will be exclusively managed by Antonia Sawyer, Inc.

HOFMANN STIRS TACOMA

Virtuoso's Recital Draws Large Audience—Clubs in Concerts

TACOMA, WASH., Feb. 7.—A sold-out house greeted Josef Hofmann, whose concert last evening at the Tacoma Theater was the second event of the Bernice E. Newell Artist Course for the season. Prefaced with the master pianist's own arrangement of "The Star-Spangled Banner," a varied program was given, which opened with the Beethoven Sonata, Op. 31, No. 3. The performance throughout was overwhelming for its poetry and grandeur. While each number, a gem in itself, roused the hearers to unbounded enthusiasm, the insistent applause that followed the second and third groups brought the pianist back to respond again and again.

At the regular concert of the Ladies' Musical Club, given on Feb. 4 in the Tacoma Hotel drawing-rooms, an attractive program presented Leotta Foreman, pianist; Arthur Brick, tenor, of Tacoma and Camp Lewis, and Agnes Lyon, violinist. Mrs. Chandler Sloan, Tacoma soprano and former president of the club, who is leaving to reside in Washington, D. C., appeared in a farewell group of songs. Mrs. Lewis L.

Tallman and Mrs. W. D. Tripple completed the program with the charming "Duet of the Flowers" from "Madama Butterfly." The accompanists for the concert were Mrs. T. V. Tyler and Rose Schwinn.

The musicale and assembly of the Raynor Chapter of Annie Wright Seminary was an enjoyable affair of the week. Among the soloists appearing on the program were Miss James of the seminary faculty in piano numbers and Mrs. George Duncan of the St. Cecilia Club and Mrs. Ralph Dickman in vocal and violin groups. Margaret McAvoy, Tacoma harpist, was soloist at the recent assembly of the Pacific Coast Artillery Mothers. Miss McAvoy was also soloist at the Roosevelt Day celebration, Feb. 6.

The opening attraction of the Lyceum Course to be presented under the auspices of the First Methodist Church was given on Feb. 5 in the church auditorium by the Parnell Musical Entertainers of the Ellison-White Chautauqua Bureau.

A. W. R.

SEAGLE AND FRENCH ARMY BAND HEARD AT DALLAS

Music Teachers' Association and Municipal "Sings" Also Rouse Interest of City's Music-lovers

DALLAS, TEX., Feb. 12.—Oscar Seagle, the well-known baritone, captivated a large audience at the City Temple last Tuesday evening. Perhaps Mr. Seagle's best offering was "Eri tu" from "The Masked Ball." At the conclusion of his program he announced that he would sing "request" songs, and so was compelled to sing practically a whole extra program. His accompanist, Frederick Briston, gave sympathetic support. Mrs. Augusta Anthony and Mrs. J. A. Brown of Highland Park, relatives of Mr. Seagle, entertained him while here. A reception was tendered by Mrs. Brown at her home to a limited number of friends and musicians.

On the evening of Feb. 8 the Music Teachers' Association held an interesting meeting at Bush Temple. After business matters were disposed of a program was given by several of the members.

On the afternoon of Sunday, Feb. 9, Dallas music-lovers were accorded a rare treat when the French army band played in the Coliseum to an audience of about 3000. The "Star-Spangled Banner," "Dixie" and other numbers dear to the hearts of our people were played amid storms of applause. Capt. Fernand Polain, the director, will always hold a warm place in the hearts of those who had the privilege of hearing his band on this occasion. Alexander Debruille, violinist, was compelled to add two encores. George Vinc, pianist, also had to respond with two extra numbers. The band's visit was under the auspices of the Grand Opera Committee, Edgar L. Pike, president. The proceeds are to be devoted to the wounded French soldiers.

The municipal "sings" have outgrown the City Hall Auditorium, and it is announced the next one will be held at Fair Park Coliseum. Henri La Bonté is director and David Grove the accompanist.

C. E. B.

Claude Warford's Songs Widely Sung

Claude Warford, the New York composer and vocal instructor, had something of a record with performances of his compositions during the latter part of January and the first few days of this month. Programs sent to him informed him that on Jan. 21 Martha Atwood sang his "A Rhapsody" and Harriet

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Yours sincerely,

MARGARET TILLY IMPRESSES

Young Pianist Makes Promising Début in Aeolian Hall

A young pianist of talents, Margaret Tilly, gave a recital in Aeolian Hall on Tuesday afternoon of last week. Miss Tilly elected to set forth her skill in such works as Bach's D Minor Toccata and Fugue, the first movement of Mozart's A Major Sonata, the great F Minor Sonata of Brahms and sundry pieces of Chopin, Ravel and Saint-Saëns. She is technically proficient, musical and generally well grounded in the essentials of her art.

To meet the impositions of such profound matters as the Brahms sonata she still lacks the larger aspects of poetic intuition and ripe imaginative discernment. However, she coped with it very successfully in what demands it makes of sustained power. Her future seems auspicious.

H. F. P.

New York Singing Teacher Honored by Italy

Paul Savage, New York vocal instructor, who has been in charge of Y. M. C. A. work in Italy for some months with the Fourth Italian Army, has returned to New York. Mr. Savage was decorated with the Italian war cross and the decoration of the Cavalieri, and had been made an honorary colonel of the Nineteen Regiment of Bersaglieri for relief work in the Mont Grappa region.

Schumann-Heink Wins Boise

BOISE, IDAHO, Feb. 15.—One of the largest crowds ever assembled at the Pinney Theater for a concert was drawn last Monday night when Mme. Schumann-Heink gave her recital. Her program was a popular one, and she sang with the same ease and wonderful feeling that have always made her such a favorite here.

Charles Carver, basso, gave some remarkable readings in his group of songs, his fine diction and splendid voice impressing his hearers. Frank La Forge, accompanist and assisting artist, played splendid accompaniments and a solo group.

O. C. J.

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ANSERMET CONDUCTS NEW SWISS SOCIETY

Orchestra Touring Switzerland —
Busoni at Work on "Faust"
— Frau Wagner Alive

MONTREUX, SWITZERLAND, Feb. 2.—The musical life of Switzerland has by no means been deadened, and with the coming of peace, new organizations have already been planned. A new Orchestral Society has been formed under that excellent conductor, Ernest Ansermet, well known in America. Called the Orchestre de la Suisse Romande, the organization has been giving a regular series of concerts with tremendous success at Geneva, Lausanne, Neuchatel, Vevey and Montreux.

Ferruccio Busoni, whose home is in Zurich, has entirely abandoned his public playing. Instead, he has gone the inevitable road and, following Gounod, Berlioz, Boito, Spohr and several others, is working on a scenique play, "Doctor Faust."

France has been quick to look after the artistic needs of its reclaimed city, Strasbourg. For already Guy Ropartz,



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HELEN ALLEN HUNT

director of the Conservatory at Nancy, has been appointed by the French Government in the same capacity for the city of Strasbourg.

The reports of the death of Cosima Wagner, which have been published everywhere, are certainly premature, as Mme. Wagner is still living in fairly good health at Bayreuth.

HUGO HEERMANN.

MUSIC IN ALLENTOWN, PA.

Local Symphony Forces and Shannon Quartet Earn Praise

ALLENTOWN, PA., Feb. 15.—A concert given recently by the Shannon Male Quartet was heard by an appreciative audience in the High School Auditorium. The personnel of the quartet is as follows: Charles Hart, first tenor; Lewis James, second tenor; Elliott Shaw, baritone, and Wilfred Glen, bass. They were assisted by Julius Schendel, pianist. Numbers were also given by Charles Hunsberger, harpist, and Frank P. Miller, violinist.

The Lyric Theater was crowded on Jan. 26 by an enthusiastic audience gathered to welcome the Allentown Symphony Orchestra on the occasion of its second concert in the fourth season. The orchestra, by reason of its excellent personnel, has become an integral part of the community's life and has filled a genuine want.

Mrs. Harry Ziegenfus had been announced as the soloist. She sang first the soprano aria, "Dove Sono" from "Le Nozze di Figaro," by Mozart, displaying a voice of great charm. Her other numbers were "Robin, Robin, Sing Me a Song," by Spross; "Songs My Mother Taught Me," by Dvorak, and "A Laddie in Khaki," by Aylward. Will Rees accompanied.

The symphony opened the program with Weber's "Jubel" Overture and closed it with Dvorak's "New World" Symphony. The orchestra played admirably.

The Handel and Haydn Society gave two notable performances of Handel's "Messiah" in St. John's Reformed Church, Allentown, and St. Peter's Evangelical Lutheran Church, Rittersville, on Jan. 28 and Feb. 13. The soloists were Maude Eisenhard, soprano; Mrs. Harold Siegfried, soprano; Martha Huber, contralto; Tracy Rees, tenor; Charles Faust, baritone; Alfred Suthers, bass. They were assisted by Raymond E. Horlacher, organ, and Irene Swartz, piano. Both events were well attended.

B. W. S.

Gertrude Karl Completes Tour of Southeastern Camps

Gertrude Karl, the contralto, has just returned to New York, having completed a tour which extended over four weeks in the Southeastern camps. Since early last fall Miss Karl has been devoting all her spare time to singing for the men at the various camps and naval bases, and she has the record of having given over eighty concerts.

Her Southern tour was given under the auspices of the Jewish Welfare Board, when Miss Karl was the principal artist of the Second Unit sent out by this organization, the other members being Leon Chassy, violinist; Miss Mysel, Mr. Mysel, monologist, and Mr. Meyerowitz, pianist, and was undertaken by Miss Karl two days after her return from a tour of New England under the auspices of the Y. M. C. A.

Marie Tiffany in Recital

Marie Tiffany, soprano of the Metropolitan Opera Company, was heard in an interesting recital at the Edison Shop, New York, on Feb. 6. Miss Tiffany sang charmingly, attracting an overflow audience, which completely filled the auditorium and shop. The aria, "Deh vieni non tardar" from Mozart's "Marriage of Figaro," was the outstanding feature of the program. Other numbers included works of Massenet, Nevin, Godard, Quilter, Koechlin, Grieg, Handel and Taylor. Mildred Turner Bianco provided sterling accompaniments.

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COURT UPHOLDS CRITIC'S RIGHTS

Only Dishonest Reviewing with Malicious Intent Can Be Legally Penalized

The rights of the critic were clearly defined and upheld last week in the New York Supreme Court, where a jury before Judge Dugro returned a verdict for the defendants in a suit for damages brought by Geoffrey Stein, an actor, against Heywood Broun, the dramatic critic, and the New York Tribune.

In his charge to the jury Judge Dugro laid great stress on the element of maliciousness that must be proved before a person claiming libel can recover damages. The ruling is of such pertinent interest to the musical profession that the charge of the Judge is quoted in part:

"When an actor acts in a public theater and it is a public performance, he invites criticism. Critics have a right to go there and they have a right to criticize his acting, and, as long as they give a fair and honest criticism, they are protected in that, unless they are actually malicious."

"The law seems to be pretty well settled that a critic, so long as he gives his honest opinion, and that it is his fair and honest opinion of the play, is protected in that criticism in respect to that matter, if it is published, so long as he isn't malicious in the publication. He isn't bound to have the opinion that the jury would have of the play or of the acting, and the mere fact that the jury don't agree with him with respect to the acting—rather think it was good when he thinks it was bad—that mere fact wouldn't suffice, for no man is bound to have the same opinion that another has. He is entitled to his own opinion. He is entitled to express his opinion, so long as it is a fair, honest opinion, and he isn't bound to have a correct opinion; and he isn't bound to use any language that can't be characterized as extravagant. He may use his own language in describing his opinion, and so long as it is a fair and honest opinion, his real opinion, his genuine opinion, why that protects him, unless it is malicious, and protects the publication, unless there is malice in it."

"I charge you as a matter of law that every person has a right to publish fair and candid criticism, although the author (actor) may suffer loss from it."

"This privilege of criticism, in the absence of actual malice, extends even to ridicule, and is without limitation, except that it should be fair and honest."

"I charge that if the article sued on in this case is found by the jury to be criticism as defined or, in other words, is confined to comment on a matter of public interest, the plaintiff's presentation of the character in the play, and doesn't attack the moral character or professional integrity of the plaintiff, or impute to him unworthy motives, it is not defamatory, and the verdict must be for the defendant, no matter though it be severe, hostile, rough, caustic, bitter, sarcastic or satirical, in the opinion of the jury."

"The defendant isn't responsible simply because you don't think his opinion is a correct one."

"Of course, a man has no right to say that in his opinion it is bad acting, if he really thinks it isn't, because that, of course, wouldn't be fair and honest on his part. That, of itself, might cause one to think that there was malice there, actual malice on his part, but you must determine from the words used whether the comment was fair and honest."

John Powell the First American Pianist to Appear in Chattanooga

CHATTANOOGA, TENN., Feb. 13.—The third and last of the Artists' Concerts presented by the Chattanooga Music Club brought forward John Powell, the

well-known American pianist, on Jan. 28. His playing was much enjoyed by the large audience which gathered in the Bijou Theater and demonstrated that he deserves recognition as one in the first rank of pianists. His Beethoven and Chopin numbers were enthusiastically received by the audience. He preceded each number with a short talk explaining the number he was about to play, a rather acceptable innovation in this community.

Mr. Powell is the first American pianist ever heard in Chattanooga, with the exception of William H. Sherwood of Chicago. The impression he made was distinctly favorable and it is hoped he will make us another visit in the future.

W. L. S.

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MANY ARTISTS VISIT CANTON

Pietro Yon, Falk, Scholnik and Others
Appear—Local Events

CANTON, OHIO, Feb. 14.—This city during the past week was the Mecca for an array of artists not equaled here in a long while.

On Feb. 5 Pietro Yon, Italian organist, appeared before a large audience in St. Peter's Catholic Church, giving a remarkable recital of modern music including many of his own works. Of these latter the most interesting were his suite of organ "Divertimenti," of which he played six, and his First Concert Study.

Jules Falk, violinist, assisted by Mary Comersford, contralto, and Malvina Ehrlich, pianist, appeared for the second time before Canton audiences on Feb. 6. Masterful numbers were given by Mr. Falk. Miss Comersford displayed a remarkable voice for one so young and also pleased with her attractive personality. Miss Ehrlich had been heard here before with Mr. Falk, and besides assisting as accompanist, gave a group of three numbers, to which she was persistently called upon to add others. The concert was given under the auspices of the Child's Conservation League.

Another trio of artists was heard on the following night, Feb. 7, in the First Christian Church, under the auspices of the Women's Christian Temperance Union. They were Ilya Scholnik, violinist; Constance Alexandre, soprano, and Imogen Peay, pianist, who presented a program which was constantly applauded.

Canton's High Schools gave a program of music above the average. The best singers from the seventh and eighth grades appeared in a patriotic concert commemorating the birthday of President McKinley. A chorus of 700 singers was heard and the auditorium, holding 4200 persons, was filled to its capacity. The three high school orchestras added several numbers. The concert was in charge of William E. Strassner, supervisor of music in the high schools, and the proceeds from admission were given to the school music fund.

The MacDowell Club gave its customary program on Feb. 6, with numbers mostly by Grieg. Most of the members visited Akron recently to attend the lecture-recital given by Mrs. Edward MacDowell.

R. L. M.

Columbia Stellar Quartet Leaves for Midwinter Tour

The Columbia Stellar Quartet, Charles Harrison, first tenor; Lewis James, second tenor; Andrea Sarto, baritone, and Frank Croxton, bass, with William Stickles, composer-pianist, left on Feb. 14 for a midwinter tour. This organization, which has won a warm following through the many phonograph records it has made, as well as in its concerts, is presenting an interesting program in which operatic numbers and American songs are being featured. Among the former are the Prologue from "Pagliacci," sung by Mr. Sarto, and the "Flower Song" from "Carmen," sung by Mr.

LOUIS PERSINGER AS MOVIE STAR



The Violinist Louis Persinger and Mary MacLaren, the Film Star

MUSICIANS are finding their way more and more into the movies. Louis Persinger, the violinist, during a visit to Universal City in California recently had a "tryout" with Mary MacLaren, the film star. They were told by the director to register pensiveness.

James. The American songs include Caro Roma's "Ring Out, Sweet Bells of Peace," which the quartet is singing in a group with Florence Turner-Maley's "Lass o' Mine" and Will Marion Cook's "Swing Along." Mr. Harrison is singing H. T. Burleigh's "Under a Blazing Star," Frederick W. Vanderpool's "I Did Not Know" and Ward-Stephens's "Christ in Flanders." Oley Speaks is represented on the program twice with his "When the Boys Come Home," sung by the quartet, and his "Serenade," which Mr. Harrison sings in his group.

Mme. Buckhout Devotes Program of Opening Musicale to Native Works

Mme. Buckhout, the New York soprano, who has during the last season discontinued her concert work so as to be active in patriotic service, gave the first of her musicales on Tuesday evening, Feb. 11, and welcomed a large gathering to her home. The program was given in honor of Eleanor M. Davis and was devoted entirely to American compositions, with the composers at the

piano. Miss Davis, who is a young composer from Hannibal, Mo., was represented on the list by her songs, "The Heart's Country," "Julia's Garden," "The Wood Thrush" and "Because I Love," sung by Mme. Buckhout; also by her "Song of the Sea" for harp and her "The Eagle's Mate" for harp and piano, which was played by Annie Louise David and herself. There were songs by Homer N. Bartlett, Oley Speaks, Lucien G. Chaffin, Margaret Hoburg, Frederick W. Vanderpool and two sacred songs by Eduardo Marzo. Mrs. David also played two "Log Cabin Sketches" by Miss Hoburg for harp, and Mr. Bartlett three of his piano compositions. Mme. Buckhout sang twenty-one of the songs on the program; the other singers were Mabel Cheney, soprano, and Mr. Speaks, baritone, who sang his own "Life" and "On the Road to Mandalay."

Mischa Levitzki Creates Sensation in Okmulgee, Okla.

MUSKOGEE, OKLA., Feb. 15.—Mischa Levitzki, pianist, appeared in the neighboring city of Okmulgee, Okla., this week and created a sensation with his phenomenal playing. He appeared under the auspices of the Wednesday Morning Music Club.

L. C. S.

Grace M. Lewis Scores on Tour

DETROIT, MICH., Feb. 13.—Grace Marcia Lewis, soprano, who is associated with Elsa Ruegger, well-known Belgian cellist, is meeting with considerable success on her concert tour. Her teacher, Boris L. Ganopol of the Ganopol School of Musical Art in Detroit, thinks that his predictions of a brilliant future for her are already coming true. Miss Lewis has sung in Chicago, Milwaukee, St. Louis, Des Moines, St. Paul, Winnipeg, Vancouver and Seattle, and is at present touring the coast. Her engagements will keep her busy till the spring, when she expects to come to New York.

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"SING" TRIBUTE TO ROOSEVELT

Fitchburg, Mass., Expresses Reverence in Song—Elshuco Trio Admired

FITCHBURG, MASS., Feb. 15.—Community singing was given an important place in the exercises at City Hall Sunday evening, Feb. 9, when the Roosevelt memorial service was held. The numbers on the program were in keeping with the day and occasion, including songs of patriotic and religious nature, and including Roosevelt's favorite hymn, "How Firm a Foundation." Addresses were given by Mayor Frank H. Foss, Rev. Howard A. Pease and Hon. Joseph E. Warner. J. Edward Bouvier of Worcester, War Camp Community Service song leader, directed the singing.

The Elshuco Trio appeared at the Practical Arts School Hall of the Normal School group on Tuesday evening, Feb. 11. The program included trios by Dvorak and Saint-Saëns, which were superbly played. Of particular interest was the Franck Sonata for piano and violin, which was given an admirable interpretation by Messrs. Epstein and Gardner. The concert was the first in the Normal School Course, generously provided and arranged for by Herbert I. Wallace. The audience at these concerts is limited to the faculty and students of the Normal School, the members of the Fitchburg Choral Society and a few invited guests, all of whom are gratuitously furnished with tickets of admission.

The engagement has been announced of Herbert I. Wallace, Fitchburg's patron of music, who has done much to raise the musical tone of the city, and Mrs. Alice (Tilton) Geldert of Leominster. Mrs. Geldert is a prominent vocalist, a member of the Fitchburg Choral Society, of which she is a director, and contralto and director of the quartet choir at the Methodist Church in Leominster.

L. S. F.

Large Audiences Hear San Carlo Artists in Portland, Ore.

PORLAND, ORE., Feb. 12.—Big crowds have been in attendance at the public auditorium during this week. Eight operas have been given by the San Carlo Opera Company and the Ellison-White Musical Bureau, under the management of Laurence A. Lambert, is to be congratulated, as Portland is indebted to it for a week of unusually fine performances. Four thousand persons on Thursday crowded the big auditorium when "Madama Butterfly" was given. Attendance on the other nights and at the matinées was almost as large.

Mme. Homer Delights Geneva (N. Y.) Hearers in Recital

GENEVA, N. Y., Feb. 18.—A delightful recital was given here by Mme. Louise Homer, the contralto, at the Regent Theater, on Friday evening, Feb. 7. The large auditorium was filled with a warmly appreciative audience. The varied program included operatic songs and oratorio numbers. The concert was promoted by and was under the management of W. A. Gracey, editor of the Geneva Daily Times, who for some time has been sponsor for various leading musical attractions here.

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NIELSEN AND MARTINELLI ASSIST MOZART SOCIETY

Soprano and Tenor Heard at Their Best in Club Program—Carl Hahn Directs Ensemble Works

The second concert of the season of the New York Mozart Society was given in the grand ballroom at the Hotel Astor last week on Tuesday evening. The chorus of women's voices was assisted by Alice Nielsen, soprano, and Giovanni Martinelli, tenor of the Metropolitan Opera Company, also by an orchestra under the direction of Carl Hahn, with Charles Gilbert Spross, accompanist. William Reddick was accompanist for Miss Nielsen and Emilio Roxas played the piano accompaniments for Mr. Martinelli.

The program was opened by the orchestra playing the "Star-Spangled Banner" and compositions by Elgar and Rossini. Miss Nielsen's first number with orchestra was the aria, "Deh Vieni Non Tardar" from "Nozze de Figaro." As an encore she sang an old English song, "When Love Is Kind." Later in the evening Miss Nielsen sang two groups of songs, which included Campbell-Tipton's "A Spirit Flower," Arensky's "But Lately in Dance," Brewer's "Fairy Pipers," Woodman's "An Open Secret," "Pourquoi rester seulette," by Saint-Saëns; "Mandolin," Debussy; "Fil-euse" (opera "Gwendolin"), Chabrier, and "Le Papillon," Fourdrain.

Seldom has Miss Nielsen given such an exhibition of exquisite singing as she did in the aria and later in the songs. She is in particularly good voice this season and brings to the concert platform all the charm and daintiness which have for many seasons endeared her to audiences in opera and in concert. She was a charming figure on the stage and her

audience gave frequent and positive evidence of its appreciation. Miss Nielsen has on many occasions been praised by critics for her admirable singing of Mozart and the work she did on Tuesday evening thoroughly justified these endorsements.

Mr. Martinelli sang the aria "M'apari" from "Martha," an aria from "Pagliacci" and, as an encore, "La Donna è Mobile" from "Rigoletto." After his group of songs, which included Treharne's "Mother, My Dear," Massenet's "L'improviseur," Roxas's "O ben tornato amore" and Denza's "May Morning," he added Tanara's "Nina." Mr. Martinelli was at his best and gave much enjoyment by his beautiful singing.

The chorus did well in "The Nile," by Leroux, and in Fay Foster's new arrangement as three-part chorus for women's voices of "The Americans Come!"

Helen Stanley and Thibaud Admired in Joint Recital in Washington, D. C.

WASHINGTON, D. C., Feb. 19.—For her fourth Sunday afternoon concert Ona B. Talbot presented Mme. Helen Stanley, soprano, and Jacques Thibaud, violinist, in joint recital. The program contained operatic arias, charming songs of many periods, the "Symphonie Espagnole," of Lalo, and short violin numbers. Mme. Stanley has a beautiful voice, and her interpretations are always appealing, while Mr. Thibaud is a master of his instrument. The program was fittingly closed with a group by Mme. Stanley and Mr. Thibaud, with Nicolai Schneer at the piano. "Prière," by Maurice Dambois, played from manuscript and dedicated to the artists of the evening, was especially effective. Mr. Schneer presided at the piano for Mr. Thibaud, while Ellmer Zoller provided sympathetic accompaniments for Mme. Stanley.

W. H.

LEGINSKA AND HEIFETZ CAPTIVATE WASHINGTON

Large Audiences Give Ovations to Both Artists—Sparkes Sings at Women's Carnival

WASHINGTON, D. C., Feb. 15.—Leginska again captivated Washington, but this time she held her large and enthusiastic audience as though by some magic spell. She was dramatic, she was daring, she was fanciful, she was sympathetic, she was powerful and she was charming. There were no lights; there was no brilliant gown to distract. It was simply Leginska and music—music that thrilled and made her listeners beg for more. She opened with the Beethoven Sonata No. 53, with its beauty of tone, and passed into Chopin's Nocturne in B Major and "Polonaise." Her group of MacDowell numbers was charming. She gave a glimpse into Russian music with the "Etude in F Sharp Major" (Arensky) and "Prelude in G Minor" (Rachmaninoff). Her final program number was the Liszt Rhapsody II, with all its beauty and power; but this did not satisfy her audience, which demanded encores and encores. In fact, the artist was generous in responding to encores during the concert. Leginska appeared under the management of T. Arthur Smith, who announces her to return to Washington next season.

Jascha Heifetz, the wonder violinist, appeared on Feb. 13 before an audience that overflowed the National Theater to the extent of having two hundred persons seated on the stage. His tone was round and positive, his technique excellent and his interpretation full of color. Of the large works the artist selected Sonata in F Minor (Tartini) and the Concerto in E Minor (Mendelssohn), which were masterfully presented. The two Caprices of Paganini and the Dance No. 7 of Brahms were full of spirit and charm. André Benoit presided at the piano and not only gave excellent support to Heifetz, but showed himself to be an artist.

Music and its allied arts played an important part in the carnival given last week by the League of American Penwomen. Lenora Sparkes, soprano, of the Metropolitan Opera Company, was heard in operatic selections from "Tosca" and "Bohème," and groups of short songs in which American composers played a conspicuous part. Others who contributed to the program were Mimi Pinson and Sergt. Arthur Spurr in a Valentine dance; George O'Connor in character songs; Mrs. Inez Seymour Milton, contralto; the Camo Meigs Orchestra and Lieut. R. C. Deming, pianist.

W. H.

Elman's Recital in Brooklyn Draws Record Audience

Mischa Elman's Brooklyn recital on Sunday evening, Feb. 16, brought the record gathering of the season at the Academy of Music, filling the opera house, and with four hundred seated on the stage.

The violinist demonstrated once more his superb artistry, in which smooth and facile technique vies with individuality of coloring and beauty of tone. The

program opened with the Mendelssohn Concerto, to which Mr. Elman gave full measure of rich expression. Two groups of shorter numbers found special favor. The violinist responded to the prolonged applause with several encores. Joseph Bonime was a proficient accompanist.

A. T. S.

"SINGS" IN HARRISBURG, PA.

Victory Gatherings Greet Returning Soldiers with Music

HARRISBURG, PA., Feb. 10.—Community singing has been the feature of the musical activities in this city during the past month. Two big victory sings in the rotunda of the Capitol brought together thousands of soldiers and civilians to do honor to our returning soldiers. Community singing also played a leading part in the recent State conference of the Daughters of the American Revolution, held at the new Penn-Harris Hotel Jan. 27-30.

The Wednesday Club gave its annual choral concert on Jan. 28, with Madeline MacGuigan, violinist, as the assisting artist. Miss MacGuigan, who in private life is Mrs. Igor Sokoloff, wife of the second cellist in the Philadelphia Orchestra, has a tone of great power and emotional warmth, to which she adds an admirable technical equipment. Her numbers were the Wieniawski Concerto in D Minor and a group of shorter numbers, comprising "Slavonic Dances," Dvorak-Kreisler; "Songs My Mother Sang," Dvorak-Powell; "Zephyr," Hubay; "Waves at Play," Grasse, and "Scherzo-Tarentelle," Wieniawski. Her encores were Larghetto, Weber-Kreisler, and "Love's Delight," Tartini-Powell. Miss MacGuigan's accompanist was William Silvano Thunder. Choral numbers were given in which the soloist was Elmer H. Ley, baritone, and the assisting soloists were Miss MacGuigan, violinist; Margaretta Kennedy, cello; Carrie H. Dwyer, second piano. The chorus is under the direction of Mrs. Wilbur F. Harris, with Mabel Wittenmyer as accompanist. The Wednesday Club has also been giving concerts at the camps and at the charitable institutions.

At the Roosevelt memorial mass meeting at the Chestnut Street Auditorium on Sunday afternoon, Feb. 9, the monster community chorus directed by Stanley G. Backenstoss led in the singing.

L. H. H.

Ethel Leginska and Emma Roberts Delight Columbus (Ohio) Music Club

COLUMBUS, OHIO, Feb. 13.—Ethel Leginska and Emma Roberts were the artists who appeared in the Music Club regular series of concerts last night in Memorial Hall. Consternation was felt when an announcement came from the stage saying Miss Roberts' accompanist had been taken suddenly ill so she would not be able to sing, but the president, with her ever resourceful powers, found an accompanist in Edna Paine Fenimore, so later Miss Roberts sang delightfully a few songs for the audience with her newfound accompanist, thus keeping faith with the club.

Mme. Leginska was greeted as an old friend, having appeared here at least three times before, and each time exciting the admiration of the audience.

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RUBINSTEIN AND BAUER AID DAMROSCH

New York Symphony Orchestra, Conductor, Walter Damrosch. Concert, Carnegie Hall, Evening, Feb. 22. Soloist, Arthur Rubinstein, Pianist. The Program:

Symphony No. 5 in C Minor, Trio for Woodwind, Polonaise for Strings, Beethoven; Concerto for Piano and Orchestra in B Flat, Brahms.

Concert, Aeolian Hall, Afternoon, Feb. 23. Soloist, Harold Bauer, Pianist. The Program:

Symphony No. 1 in C Minor, Concerto for Piano and Orchestra in D Minor, Brahms

The Brahms crowd passed a comforting week-end by the sovereign grace of Walter Damrosch. What with his Saturday night concert in Carnegie and his Sunday afternoon one in Aeolian Hall he treated them—with the respective cooperation of Arthur Rubinstein and Harold Bauer—to the two piano concertos, of which the first was last, and a highly invigorating performance of the First Symphony. The matinée people got the symphony. For the evening congregation there was a Beethoven prelude in the shape of the "Fifth" and two blithesome tid-bits, a tiny woodwind trio and a diamond chip in the form of a little polonaise for strings. From the general behavior in both cases it could plainly be gathered that Brahms is to-day a best-seller. A horrible fate for so great a man, but he is at least in the same canoe with Louis Beethoven and Richard (it won't translate) Wagner.

Mr. Rubinstein had the harder of the two pianistic jobs, for the B Flat Concerto is a fearsome thing to get away with in the mere matter of playing a certain scheme of notes in a given time. Aside from that it calls for an endurance, an intellectual capacity and the ability to apprehend and express sentiments high and deep, passionate and tender, delicate and jocund, molded musically in shapes and forms majestic and heaven-kissing as blue Olympus. Few have the heart to assail it, for it is vengeful to trespassers—more so than

RACHMANINOFF GIVES ALL-SLAV PROGRAM

Sergei Rachmaninoff, Pianist. Recital, Carnegie Hall, Afternoon, Feb. 23. The Program:

"Variations on a Theme by Chopin," Op. 22, Rachmaninoff; "Sonate-Fantaisie," Op. 19, Scriabine; Eight Preludes, Op. 11; Two Etudes, Op. 42, Scriabine; "Tragedie-Fragment," Op. 7; "Three Fairy Stories," Op. 20, 26, Medtner; Six "Etudes-Tableaux," Rachmaninoff.

From his beautiful setting of "The Star-Spangled Banner," with which Sergei Rachmaninoff opened his concert at Carnegie Hall on Sunday afternoon, to the last note of his third encore, a massed audience heard the Russian master with wonder and delight, and manifested their feelings from start to finish with the usual semi-hysterical manifestations. These included refusing to leave until an attendant, by way of a second delicate hint, closed the piano, after the first mild suggestion conveyed by turning out the lights.

But there are times when one regards such demonstrations with more patience than usual, and this was one of the times. Mr. Rachmaninoff appeared to be in the mood to give of his best, and his best is a very great thing. It is also so very fine a thing that one was glad to note how delightedly it was received, even though perhaps the most violently applauded number did happen to be the C Sharp Minor Prelude by the master himself, and even though his playing of it did make one think of the old Boston lady who said, after she heard Charles Dickens read from his own

any other piano concerto one recalls. Mr. Rubinstein must be credited with an accomplishment on the whole more successful than his recital début a few days prior. He really played the celestial *Andante* very well and with a singing tone. He showed anxiety in the colossal opening movement, and there were slips, blurrings, disconcerting accesses of speed and difficulties more or less obviously side-stepped. Nevertheless he put forth efforts deserving of recognition and accordingly rewarded. If not a rendering in keeping with the stupendous nature of the work, it was thoroughly well intentioned.

The Sunday Program

Mr. Bauer regaled the Sunday assemblage with the much earlier written D Minor. He has done missionary work for it a long time. Doubtless he has converted many. Certainly he has the present reviewer. The concerto holds its head high even in the proximity of the B Flat. In the full bloom of his mastership Brahms never conceived a theme more potential, magnificently rugged and alive than the main idea of the first movement. Rimsky-Korsakoff has since popularized it as the sea motive in "Scheherazade." The rondo is not trivial. The adagio compasses the profundities of maturest sentiment. Yet Brahms was a youth at the period of this concerto. Mr. Bauer again interpreted it overpoweringly. He loves the work and is at home in it as in few things else. Mr. Damrosch gave him a notably good accompaniment.

H. F. P.

Music and Education Linked in Public Recitals at Newcastle, Pa.

NEW CASTLE, PA., Feb. 21.—A fine educational and artistic movement is that being made by Julian R. Williams, pianist, and Edward F. Kurtz, violinist, who are giving a series of public joint recitals here before audiences which demonstrate the utmost appreciation. Thus far the two artists have given three recitals. The first was devoted to works of Beethoven, the second to chamber music numbers by Mozart, Beethoven and Schumann and the last program to the romantic and modern composers. The audiences have been so responsive that the recitals have outgrown the hall and the coming programs will be presented in a larger auditorium. The coming recitals, which will be given in March and April, will present some Sonatas and works by Belgian and French composers. With these recitals the artists give short talks on the works and composers represented from the historical and biographical point of view, also touching lightly on the form of the composition.

works, "Well, it may be very fine, but to me it lacks the atmosphere of the real Dickens!"

The program was all-Russian, with the greatest stress laid by the maker of it on Scriabine, and it included some really delightful specimens of that variable writer's work. The opening number, Mr. Rachmaninoff's own Variations on Chopin's C Minor Prelude, show the hand of a master composer in the absolute control of form under the grace and charm of their outward seeming. Parts of the work coruscated with color, held within a strongly drawn melodic line.

The whole feeling was very Chopinesque as the recital progressed to the Etudes of Scriabine after his perhaps less interesting "Sonate-Fantaisie," which was played with a clear, crisp, fine tone. But never for an instant did one lose the sense of the strong individualities that had chosen to worship at the Polish master's shrine. Every facility of technical equipment, Mr. Rachmaninoff used in investing the Scriabine numbers with interest for the hearers. His splendid rhythm sense, his rich vitality, his masterly, sharply contrasted, but never extravagant tonal color; best of all, his sympathy with the composer's mood combined to render their hearing a joy. In the Second Etude he let loose a gigantic power of tonal volume.

The "Tragedie-Fragment" was more restrained in manner; the "First Fairy Story" displayed a fine organ-pedal effect. Mr. Rachmaninoff's own Etudes are worthy of his rank as a master-composer, and to their playing he added now and then a lovely pianissimo effect. Absolutely declining to end with the usual pianistic fireworks, he finished with the same artistic restraint which had held in check his most stormy moments. Three encores followed—the Tchaikovsky "Troïka," the famous, one had almost said the notorious C Sharp Minor Prelude, and a short number unfamiliar to the writer, said to be a new one of the composer's, and exquisitely dainty in its lyric-like character.

C. P.

PEROUX-WILLIAMS WINS WARM PRAISE

Alice Peroux-Williams, Mezzo-Soprano. Recital, Aeolian Hall, Evening, Feb. 21. Accompanist, Bryceson Trehearne. The Program:

"Toglietemi la vita ancor," "Gia il sole dal Gange," Scarlatti; "Intorno all' idol mio," Cesti; "Voila le gai printemps," Chansons anciennes; "Veille Maternelle," "Volez zephyrs amoureux," Rebel; "Lamento," "Chanson Triste," "Testament," Duparc; "Aux temps des Fees," Koechlin; "Sur le Steppes," "Quand la hache tombe," Gretchaninoff; "Hopak," Moussorgsky; "Credo," "When I Bring You Colored Toys," "The Sleep That Flits on Baby's Eyes," "The Seashore of Endless Worlds," "Light," "Finis," Carpenter.

It was an interesting, very artistically selected program that Alice Peroux-Williams sang on Friday evening. Mme. Peroux-Williams is that *rara avis*—a singer who sings with true musicianship. With her every phrase becomes

POLITICS HINDERS CIVIC MUSIC IN SAN FRANCISCO

Popular Organ Recitals by Lemare, Which Have Aroused Much Interest, May Be Discontinued

SAN FRANCISCO, CAL., Feb. 17.—Owing to certain recent political disagreements in this city, it is feared that the splendid and popular organ recitals, which are being given by Edwin Lemare, will be discontinued. These recitals have been of tremendous success and it would be a disappointment to thousands of the city's music-lovers to see them stopped. Already the public patience has been duly taxed and there has been much dissatisfaction for the past year since the municipal orchestra was disbanded and there was a clash among the supervisors.

The Exposition Organ, which was heard every day at the Panama-Pacific Exposition and on which Edwin Lemare has given 121 consecutive recitals, is considered one of the finest organs in the world. For nearly two years Mr. Lemare, who is a renowned organist, has held the position of Municipal Organist and his recitals have opened a new vista to the organ-loving population, the audiences at the Auditorium (before the influenza epidemic) averaging from 2500 to 3000 persons at an admission of ten cents. That the best in music was acceptable was shown by the enthusiasm and appreciation which I was agreeably surprised to note at the conclusion of one of the great Bach Fugues.

There are so few cities in this country that possess a fine concert organ and a great recital organist that it seems a pity that San Francisco does not fully realize its opportunity of creating one of the greatest organ-loving publics in the world. This organ with its present organist ought to be one of the chief attractions of the city and become as noted to visitors as the St. George's Hall organ in Liverpool, which was made famous by the noted organist, W. T. Best. Those in control seem unable to grasp this fact, its principal vocation seeming to be that of a financial asset to the city.

A fine concert organ like the one in the Auditorium should hold its place first and foremost as a solo instrument. The continuity of the organ concerts is frequently interrupted by the introduction of vocalists, instrumentalists and choruses of mediocre ability and the organ recitals, hitherto appreciated by many thousands, are gradually being turned into concerts at which local talent is given an opportunity to make a début. If the assisting artists were in keeping with the organ numbers one could be more reasonably reconciled to the innovation, as there are doubtless many who would enjoy hearing them.

During Mr. Lemare's first tenure of office, terminating last April, he played to audiences totalling 101,147 people, thereby making a good profit over his salary of \$10,000, and it was only at the last two or three concerts that singers were introduced. Having in one year created the world's record for municipal organ recitals at a paid attendance, it

imbued with the most exhaustive musical significance. Of nothing less than classical finish was her singing of Scarlatti's "Toglietemi la vita . . ." and "Gia il sole dal Gange," as well as of the "Intorno all' idol mio" of the first group of seventeenth and eighteenth century works. With one exception, the concert-giver had also written the excellent, admirably lucid translations of the works of this group.

The artist's large, sympathetic mezzo-soprano voice, while more responsive in her upper head tones than in her medium, is employed throughout with such consummate taste, with so much genuine expressiveness, as invariably to give her auditors a profound musical pleasure, even in the case of such songs which fundamentally may offer no appeal to the majority. Among this category we are inclined to classify the Carpenter group, composed to the Tagore "Gitanjali." That Mme. Peroux-Williams succeeded in compelling the auditors' interest with this group is to her credit as a strong musical personality.

In the French and Russian group, bracketed between the two foregoing, the artist gave of her best. With deep feeling was Duparc's "Testament" sung, while the singer created a truly atmospheric painting with the ever effective "Sur le Steppes" of Gretchaninoff. Moussorgsky's "Hopak," that unique, ribald song of the Cossack's wife, was sung with a spirit and abandonment that evoked a repetition.

O. P. J.

was his wish to still further the appreciation and interest of his audiences by occasionally playing to them some of the most classical of organ literature, in other words, to continue his much appreciated educational work. It is sad that politics should ever interfere with art, but such seems to be the case with the municipal music of San Francisco.

E. M. B.

SEAGLE IN LITTLE ROCK

American Baritone Charms Hearers at Community Course Recital

LITTLE ROCK, ARK., Feb. 15.—Oscar Seagle gave a recital last evening in the High School Auditorium, the third in the Community Course, and an event that will long be remembered in this city. Mr. Seagle was in splendid voice and delivered his program with that artistry that has won him so high a place among recital singers in America and Europe.

Opening with the "Eri tu" aria from Verdi's "Masked Ball" he sang a program that included old French folksongs; H. T. Burleigh's arrangement of the Swedish folksong, "The Dove and the Lily"; the "Drinking Song" from Thomas's "Hamlet"; Russian songs by Rimsky-Korsakoff and Moussorgsky; several Negro spirituals, arranged by David W. Guion and William Reddick. His American songs brought forward Fay Foster's "The Americans Come!" Lieut. B. C. Hilliard's "Freedom for All Forever," Arthur A. Penn's "The Magic of Your Eyes," Campbell-Tipton's "Crying of Water" and Carpenter's "The Home Road." In these songs he won his audience completely and was given several ovations. Especial interest attached to his singing of the Penn song, as Albert L. Penn, a relative of the composer, was in the audience, being a visitor in this city on his way home to Chicago from Camp Pike, where he was in service in the Medical Corps.

Roland Hayes Sings in Louisville, His Native Town

LOUISVILLE, KY., Feb. 21.—Roland Hayes, the Negro tenor, came back to his home town last night with a voice richer, finer and in every way more beautiful than it has ever been before. His concert at Quinn Chapel drew a capacity audience. The musicians were out in force, among them Hallet Gilberte, the composer, who is also visiting here. His program included both art-songs and Negro spirituals, which were given with uniform excellence.

The more serious numbers included "The Dream," from "Manon"; Fourdrain's "Chanson Norvégienne," Burleigh's "By the Pool," Coleridge-Taylor's "Life and Death," and "Cielo e Mar," from "Gioconda," which brought out the richness and resonance of every register of this glorious voice. Mr. Hayes was very generous with encores and added a complete group after his regular programme. Lawrence Brown provided sensitive and intelligent accompaniments and proved himself a skilled and decidedly fine piano soloist. His offerings were Burleigh's variations on "Deep River" and Coleridge-Taylor's "Bamboula."

H. P.

CONCERT ACTIVITIES FLOURISH IN LONDON AS WAR PRESSURE RELAXES

Strike Threats Hit the Theater but Leave Music Flourishing—Royal Philharmonic Society Resumes Eight O'clock Concert Hour—Delius' Violin Concerto, Written in 1916, Has First Performance—Memorial Concert of Liza Lehmann's Songs—British Composers and Executants to the Fore—Ex-Prisoners from Ruhleben Swell Ranks of Musicians—Pianists in the Ascendant

Bureau of Musical America,
12 Nottingham Place,
London, W. 1, Feb. 2, 1919.

SOME excellent concerts and a plethora of pianists has been the order of the week, and all of them likely to reach the top of the ladder. Strange to say, the concerts have drawn better than the theaters, for the latter have already been affected by threats of strikes. Economically, the outlook in the musical world is everywhere encouraging.

The event of the week was the concert of the Royal Philharmonic Society last Thursday evening in the Queen's Hall, now happily scheduled again for the convenient hour of eight. Here we had the first performance of Frederick Delius' Violin Concerto under the conductorship of Adrian Boult, an Englishman, who is rapidly coming into favor. The program also contained the Bach "Brandenburg" Concerto, Schumann's Symphony in B Flat, Mozart's "Serenade for Wind Instruments," R. Vaughan-Williams' incidental music to "The Wasps" and the Funeral March from Elgar's "Grania and Diarmid," played in memory of the late Prince John. All the numbers were firmly but delicately handled by the conductor and beautifully played by this finest of our orchestras. To return to the Delius Concerto, the work is, though written in 1916, one of his most recent, modern and very beautiful. The solo part was splendidly played by Albert Sammons, and the whole received with immense enthusiasm by a big audience. It continues without a break for twenty-five minutes. The Philharmonic Society has seemingly shaken off all its old trammels and started as an active agent in today's musical advance, and at this, its second concert of the post-war season, presented a new Concerto by a British composer, with a British violinist to play the solo part, a British musician as conductor and a preponderance of British compositions in the program. So far, so good—and very healthy.

Last Monday a memorial concert was given of the works of the late Liza Lehmann, and it was meet that it should be under the auspices of the Society of Women Musicians, which was founded in 1911 and had Mme. Lehmann for its first president, and with her help and guidance weathered many storms. Not only is this organization giving concerts to her memory and honor, but with the proceeds it will found a Liza Lehmann Fund to be devoted to the assistance of the younger members of the society who may need help in their careers. The soloists on Monday were Evangeline Florence, Lady Maud Warrender, Hubert Eisdell, Powell Edwards, Arnold Stoker, George Baker, Lily Henkel, Ethel Barns and Irene Scharrer, with Landon Ronald and Katherine Egger as accompanists. Very fine performances were enjoyed of "The Persian Garden," the beautiful Quintet "Haste Not to End, O Day! so Soon" from the "Vicar of Wakefield" (produced here by David Bispham), selections from the "In Memoriam" cycle, a "Romantic Suite" for violin and piano and two movements from the "Cobweb Castle" Suite all were beautifully played by Irene Scharrer. To-day

there is to be a second and equally interesting concert.

On Tuesday last, Harold Samuel gave the first of two piano recitals in Wigmore Hall, and proved himself to be a great player and able to compile a more than ordinarily interesting program. We certainly hope to hear him play much more Bach. The opening numbers were by Scarlatti, Couperin, Dandrieu, Mozart and Paradies, and for the last he had chosen Debussy's "Children's Corner." His second recital will be on March 26. At it he will introduce James Friskin's Sonata in A Minor to the British public.

On the same evening, Evelyn Brelia gave a vocal recital in Steinway Hall. She comes to us as a prima donna from the Opera House at Nice. She is a fine singer with a good voice of wide range and dramatic power, as well as clear enunciation and artistic instinct. She gave a number of operatic selections and some excellently chosen songs by Debussy, Ravel, Bantock, Chausson and Stravinsky. If, as we hope, opera is in the air, her advent is very welcome and opportune.

On Wednesday evening our wonderful blind violinist, Ernest Whitfield, gave a recital in Wigmore Hall. The chief feature was his very beautiful playing of John Ireland's Sonata, and the program also contained a Bach Fugue and a Mozart Concerto. The charm of his playing increases at each hearing.

On Friday afternoon in Aeolian Hall, Helen Bidder, a young pianist of great promise, gave her first recital, at which she had the advantage of the assistance of Lionel Tertis, who gave a first performance of John Ireland's quaint and attractive piece, "The Holy Boy." Miss Bidder played with a clear, crisp touch and showed the keenest musical sympathy and insight.

On Wednesday evening Yves Tinayre gave one of his always welcome and interesting recitals of songs old and new, in the Wigmore Hall, excelling himself in some very beautiful French traditional airs, particularly a fifteenth-century "Noel" and a thirteenth-century "Légende des Pelerins." He also gave a fine selection by an Italian composer, Francesco Malipiero, who is evidently more in musical sympathy with France than his own country.

On Wednesday afternoon, Amy Hare gave her third chamber music concert in Wigmore Hall. She was assisted by the Hon. Mary Portman, Kathleen Parlow and Arthur Williams. She opened with a number of great interest, a new Trio in D Minor by Rubin Goldmark, for piano, violin and 'cello, one which should at once become popular for its charm and dignity. The other numbers were a Schumann Quintet and the Beethoven Trio in C Minor for piano, violin and 'cello.

To Saturdays were again relegated the chief concerts of the week, and at the Albert Hall was given "The Dream of Gerontius"; at the Queen's Hall an admirable Chappell Ballad Concert; at the Central Hall, Westminster, a fine concert by the beneficent Strolling Players' Amateur Orchestral Society in aid of the Y. M. C. A. musical funds; at Wigmore Hall a fine recital of passing interest was given by Katherine Goodson; in the Aeolian Hall the London String Quartet gave a concert, and at Steinway Hall there was the début of Evelyn Jansz, a young Cingalese pianist and composer.

At the Albert Hall the Royal Choral

Society under the direction of Sir Frederick Bridge gave a most impressive and wonderful performance of Elgar's beautiful "Dream," with Kirkby Lunn, Gervase Elwes and Frederick Ranalow as soloists.

Katherine Goodson's reappearance, at Wigmore Hall, was very welcome after her almost world's tour, and it is good news that she is to give two more recitals. She gave a varied and well-chosen program, an interesting item of which was the first performance in England of four pieces from Arthur Hinton's Suite, "A Summer Pilgrimage," suggested and written on a holiday passed near Lisbon, N. H. The movements were "Romance," "Fireflies," "The Passing of Summer" and "At the Husking," all fresh, sincere

BERTHE BARET COMPELS ROCHESTER'S ADMIRATION

Violinist Appears with Twentieth Century Club—Orpheus Society in Concert

BUFFALO, Feb. 23.—The program presented by Berthe Baret, violinist, at the Twentieth Century Club Saturday afternoon, was one of rare merit. It was as follows: Sonata in A Major, Handel; Symphonie Espagnole (first movement), Lalo; "Hymn to the Sun," Rimsky-Korsakoff; Scherzando, Marsick; "La Chanson des Abeilles," Filipucci-Hartman; Sonata, Franck. In her performance of these numbers, Mme. Baret displayed an authoritative grasp of the subject-matter. The Handel number was played with suave beauty of tone and the simplicity of style which is its own. The movement from the Lalo number was given with fine élan, while the smaller compositions were played delightfully. The Rimsky-Korsakoff number with its subtle rhythms and its tricky tonalities presented no difficulties to the player, her intonation being absolute and unerring. "La Chanson des Abeilles," a charming conceit, was played with charming delicacy.

It was in the Franck "Sonata" that Mme. Baret reached the climax of artistic excellence. With consummate skill she penetrated the sublime beauty of this composition, while in breadth of delineation, tonal beauty and exquisite nuance, she rose to great heights. Mme. Baret was fortunate in having as collaborator the pianist-composer, Louis T. Grunberg, whose work at the piano was substantially of the same character as that of the soloist. There was much enthusiasm and many recalls; encores were demanded and given. This concert was given under the auspices of the Chromatic Club.

The second Orpheus Society concert was given on the evening of Feb. 17, under the direction of John Lund. Since the adoption by the Society of the English language in its choral work, Director Lund has had a wider scope of choral literature to choose from and the results have been commensurately satisfactory. H. T. Burleigh's "Promised Land," "Massa's in the Cold, Cold Ground," arranged by Koemmenich, the stirring French war marching song, "To Madelon" another Koemmenich arrangement, and Dudley Buck's "In Vocal Combat," were sung with fine effect. It is quite evident that the men feel more at home in the use of English as a singing medium.

The soloist was Betty McKenna, soprano, of New York, who in an air from

and descriptive and very perfectly played by Miss Goodson, who drew enormous applause from a most interested audience. Miss Goodson also played Schuman's "Scenes from Childhood" and Brahms's Sonata in F Minor with all her old authority, grace and technical command of her instrument.

An interesting débüt was made by Friday evening last in Aeolian Hall, Beatrice Bellini, a gifted pupil of Anna Goodwin, at which teacher and pupil played the Bach Concerto arranged for two pianos. Schumann's "Carneval" and a group of smaller pieces were beautifully played.

C. Budden Morris is a young Australian pianist who has already made a name for himself in the old country. He was born in Sydney and when only three showed most unusual musical ability, playing quite correctly by ear. At five he began his musical studies in earnest under his aunt, Jessie Budden (a pupil of Charbonnet Kellerman of Paris), remaining with her until he was fourteen years of age, when he went on to the famous artist, Mlle. Severries, who had just returned from her studies in Vienna under Leschetizky. Both Paderewski and Teresa Carreno heard the boy play and strongly advised that he should be sent to Europe to finish his studies. Here he became a pupil of the famous Carreno, and it was through her influence that he received so many royal favors.

HELEN THIMM.

Massenet's "Hérodiade" and a group of songs by Koemmenich, displayed a voice of youthful freshness to good advantage.

Director Lund's small string orchestra added to the evening's entertainment; his own composition in the form of a valse, entitled "Whispers," charming in its melodic outline and played with consummate style, was redemande. Director Koemmenich, guest of honor of the Society, played the accompaniments for the soloist in his song group, while W. J. Gomph played that of the "Hérodiade" number as well as those at the organ.

The free concerts given by the Municipal Orchestra under the direction of John Lund, the afternoons of Feb. 16-23, attracted large crowds.

The newly organized string quartet, Walter Raszeja first violin, George P. Kogler second violin, Frederick Stopper viola, Anthony Raszeja 'cello, at the concert of Feb. 16 played with well-balanced precision and excellent style. W. J. Gomph, organist, was the soloist of the concert.

F. H. H.

BALTIMORE CELEBRATIONS

Memorial Concert for Soldier-Dead Given by Municipal Symphony

BALTIMORE, MD., Feb. 23.—In commemoration of the soldiers and sailors of Baltimore who died in service the city of Baltimore paid tribute at the Academy of Music this afternoon, when in the presence of parents and widows and friends of the fallen heroes a memorial program was presented by the Municipal Symphony Orchestra, under Gustave Strube's direction, with the assistance of Lieut. Charles Trowbridge Tittman, bass, as soloist.

Washington's Birthday was appropriately marked by an informal festival of song at the Peabody Conservatory of Music. The Young People's Singing Classes, under the direction of Henrietta Baker Low; the Junior and the Elementary Orchestras, Franz Bornschein, conductor; Margaret C. Rabold, soprano; Sergt. Walter Leary, baritone; Harold Randolph, director of the Conservatory, and organist, and Virginia C. Blackhead, pianist, with the support of the audience, which sang cheerfully, entered into the spirit of the occasion and through the medium of "brotherhood music" voiced a community sentiment that was thrilling in its sincerity.

F. C. B.

Harriet Ware an Honorary Member of Musical Sorority

Harriet Ware, New York composer-pianist, now under the management of the Lee Keedick Lecture and Musical Bureau, has recently been elected an honorary member of Sigma Alpha Iota, National Honorary Musical Sorority. Miss Ware scored at the concert given by the Brooklyn Music Settlement on Feb. 13.

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BY H. T. CRAVEN

Philadelphia, Feb. 24, 1919.

A MONG operas "Madama Butterfly" has won a position akin to that of the "Pathétique" Symphony in the purely orchestral field. Both works are direct in significance and of an obvious emotionalism which makes for abiding popularity. It is doubtful if the value of simplicity in libretto material has ever been more conclusively demonstrated than in Puccini's music play based on the elemental tragic theme of John Luther Long's little story and the subsequent Long-Belasco drama. It is a wise composer who avoids complexities in his book. Possibly if "The Masked Ball" presented a drama of intelligible outline it might survive to-day as one of the best-liked operas of the repertory. "The Magic Flute" is another book-harassed score. Puccini took the measure of the public's intellectual capacity with unerring keenness in setting his music to a betrayal theme as ancient as the *Aeneid*. The picturesque investiture adds an important quota of charm without in any way obscuring its forthright sentimentalism. The public delights in "Madama Butterfly" because it really knows what it is about. Geraldine Farrar's impersonation of the title part has been catalogued as "standard." A full house is assured whenever she chooses to submit her *Cio-Cio San* here.

Inevitably therefore the Metropolitan was filled with "Butterfly" enthusiasts last Tuesday evening. That better casts have sung the opera in this city was immaterial. An "easy" opera and Miss Farrar drew the crowd. Happily the prima donna, although her voice seems not to have regained those qualities of fervent clarity which won commendation some years ago, was in much better form than on her last previous appearance here, in "Suor Angelica." She still betrays a firm grasp of the part's dramatic content and her posturing and byplay are sufficiently in accord with the Western world's idea of Oriental character to find marked favor.

Hipolito Lazaro's *Pinkerton* proved strangely uneven. Visually it was quite ineffective. The racial distinctions of the Spaniard are not easily disguised. Senor Lazaro failed to hide them. The American naval uniform merely accentuated the incongruity. His tones at times were of thrilling eloquence, at others forced, throaty and indicative of defective method. The same faults were obvious at his début here a year ago. Unless he corrects them the operatic firmament will not gleam as it should with the achievements of a tenor of really sterling natural gifts.

A satisfactory *Consul* was contributed by Luigi Montesanto, who is evidently a useful addition to the Metropolitan's baritone cohorts. Rita Fornia is fully in touch with the sombre dramatic opportunities of the heroine's handmaiden. Her vocalism is as ever in this part, mediocre. The subsidiary rôles were in the competent hands of Bada, d'Angelo, Schlegel, Cerri, Egner and Reschigian. The suitable performance of these parts is chiefly a matter of effective make-up. The score was read with affectionate and scrupulous incisiveness by Roberto Moranzoni, although his zeal and enthusiasm for instrumental beauties occasionally resulted in over-emphasis in *fortissimo* passages.

Next week, which will be operatically one of the liveliest in this city since some time past, Mr. Gatti will submit "Il Trovatore" as the foil to Galli-Curci in "Lucia," billed for Tuesday night on the Chicago company's schedule at the Academy. The sale for the Chicago company's week at the Academy is already very large. The success of Massenet's "Cleopatra" has caused it to be substituted for "Gio-

conda" as the opening bill and a gala occasion seems in prospect.

Treble Club's Concert

Although the Philadelphia Orchestra's last extended tour of the season deprived Philadelphians of their regular Friday afternoon and Saturday night concerts last week, several attractive concerts enriched the musical roster. Notably successful was the winter concert of the Treble Clef, an admirable organization of women's voices. The program given in the Bellevue-Stratford ball room on Wednesday night brought forward as a special soloist J. Helfenstein Mason, the excellent basso-profundo. His rich, resonant voice was heard to advantage in Verdi's aria, "The Broken Spirit" and other effective numbers. Ellis Clark Hamman, the piano accompanist, was also revealed as a soloist in a "Hunting Song" by Mendelssohn, Chopin's D Flat Prelude and the "Love Waltz" of Moszkowski, which were delightfully interpreted. An agreeable feature of the choral program was a group of songs by Miriam Capon of Philadelphia. The chorus's artistic attributes were vividly displayed in "Taj Mahal," a colorful number which also enlisted the services of Mr. Mason. Mr. Schneider's directive abilities were in reassuring evidence throughout all the concerted numbers.

On the same evening, Nicholas Douty, the Philadelphia tenor, was heard in a delectable lecture recital in Witherspoon Hall. This artist is not only a vocalist of sound endowments, but he is also a scholar of conspicuous taste and appreciative discernment. He was thus well fitted to discuss in analytic preludes the design and scope of his various offerings. All his numbers were prefaced informatively

Sorrentino Concert for Italian War Sufferers at Erie, Pa.

ERIE, PA., Feb. 3.—Umberto Sorrentino, Italian tenor, appeared yesterday at the Colonial in a recital for the benefit of the Italian war sufferers. Mr. Sorrentino was warmly received in songs by Denza, Rotoli, Wilson G. Smith, di Capua, Crescenzo and Petrillo. The last named was a "Peace Anthem," in which the tenor shared the applause with the composer, who was present. He also scored in the aria "E lucevan le stelle," from Puccini's "Tosca." Appearing also in the program were Autumn Hall, violinist, and Mme. Cerri, accompanist.

Ethel Leginska Songs to Be Published by Schirmer

G. Schirmer, Inc., have just accepted four songs of Ethel Leginska, the pianist, for publication. The titles of these are "At Dawn," "Spring Song," "The Gallows Tree" and "Winter." Two of these were recently sung in Detroit by Nina Morgana, soprano, with Mme. Leginska accompanying. Other prominent singers have already expressed their desire to use Mme. Leginska's songs on their programs.

Reuter Gives Recital in Lima, Ohio

LIMA, OHIO, Feb. 21.—At Memorial Hall on the evening of Feb. 19 Rudolph Reuter gave a piano recital which created a very favorable impression. His program included Mendelssohn, Brahms, Paderewski, Chopin and Liszt numbers.

H. E. H.

Nina Morgana and Morgan Kingston Aid Albany Poet

ALBANY, Feb. 21.—Nina Morgana, soprano, and Morgan Kingston, tenor, gave a concert last night in Harmanus Bleeker Hall as a musical prelude to the first presentation of "The Wether Bell," a symbolic poem written and re-

vised by Charles Paull of Albany. Mme. Morgana sang the "Mad Scene" from "Lucia," with flute obbligato, by A. Fabrizio. She also sang the new "Berceuse" of Mauro-Cottone, dedicated to her; the "Valse-Ariette" from Gounod's "Mireille" and "Il Mandolino" of Burgmein. It was her first appearance before an Albany audience and she was well received.

Morgan Kingston, tenor, substituted for Rafaelo Diaz and was heartily applauded following his rendition of "Vesti la Giubbia" from "Pagliacci." He also sang a group of English songs and a duet from "Carmen" with Mme. Morgana. The poem is a shepherd's soliloquy on the monotony of his life, and the voice of conscience is likened to the wether bell of the leader of the herd. As accompaniment to the reading, Mme. Morgana sang softly "Home, Sweet Home," and a quartet, comprising Mme. Morgana, Mr. Kingston, Florence McDonough, contralto, of Albany, and C. Bertrand Race, baritone, of Albany, sang "Lead, Kindly Light." Alberto Bimboni accompanied the artists.

H.

Amparito Farrar and Mr. Jacobsen Earn Laurels at Colgate University

HAMILTON, N. Y., Feb. 7.—Under the auspices of the Department of Music, Amparito Farrar, lyric soprano, and Sascha Jacobsen, violinist, gave an excellent concert in the auditorium of the new chapel, Colgate University, before a large audience of students, faculty members and townspeople. The quality of Miss Farrar's voice as well as her charming personality won for her a place in the hearts of her audience. Her program of French, Spanish and English songs was artistically and intelligently delivered. Mr. Jacobsen proved himself an accomplished violinist. In Mendelssohn's Concerto in E Minor he revealed admirable technical and interpretative powers. Able accompaniments were furnished by Reuben Kosakoff.

ARTHUR HACKETT ACTIVE

Tenor Has Filled Many Engagements Since Jan. 1—Coming Activities

Arthur Hackett, the tenor, has been busily engaged filling recital and concert dates since the first of the year. He sang as soloist with the Boston Symphony Orchestra in Haverhill, Mass., and Lawrenceville, N. J., Jan. 14 and 18 and with the Minneapolis Symphony Orchestra in St. Paul and Minneapolis in the closing days of January. Other January engagements took him to Portland, Me.; Providence, R. I.; Beverly, Mass.; Williamsport, Pa.; Akron, Ohio, and Springfield, Ill.

On Feb. 14 and 15 Mr. Hackett again sang with the Boston Symphony Orchestra at the Friday afternoon rehearsal and the Saturday evening concert in Boston. He was scheduled to appear in Beloit, Wis.; Rome, N. Y., and New Bedford, Lowell, Salem and Gardner, Mass., during February, also on the 24th in Charleston, S. C., and on the 28th in Orlando, Fla., at the Orlando Festival. This month Mr. Hackett will sing in Fort Worth and Dallas, Tex., and Brockton, Mass.

During April Mr. Hackett will sing in Atlanta, Ga.; Chicago and Peoria, Ill.; Boston and Greenfield, Mass., and will appear again with the Boston Symphony Orchestra at two concerts in Boston on May 2 and 3. He will follow this with festival appearances in Ann Arbor and Evanston, Ill., during May.

TACOMA CLUBS' CONCERTS

Arts Studio Club and St. Cecilia Club Events Head Calendar

TACOMA, WASH., Feb. 18.—Mrs. Frank Allyn, president of the Fine Arts Studio Club, was in charge of the February Soirée given at the Frank S. Baker residence on Feb. 12. Musical numbers were presented by Kaethe Pieczonka, cellist; Maude Kandle, soprano, and Capt. J. H. Shaw, tenor, of Camp Lewis, with Mrs. F. V. Tyler, pianist, of Tacoma, as accompanist.

The winter concert of the St. Cecilia Club, given on Feb. 11 in the auditorium of the First Christian Church, was an event of unusual interest. Under the able direction of Ferdinand Dunkley, a program was presented which demonstrated to the large audience the high standard of excellence attained by the club chorus. The assisting soloists were Capt. J. H. Shaw, tenor, and Leonard Hagen, the Tacoma violinist, who has lately returned from several years of study in the East. Mrs. T. V. Tyler and Rose Karasek were the accompanists.

Appearing as the second attraction in the Ellison-White Lyceum Course, under the auspices of the Women's Society of the First Methodist Church, four young women musicians known as the Ionian Serenaders entertained a packed house on Friday evening, Feb. 14.

At the Collegiate Alumnae Assembly held in Tacoma on Feb. 15, the Nocturne from "Midsummer Night's Dream" was admirably played by Ernest Newell, cellist; Doris Newell, pianist, and Stella Riehl, violinist. Solos were given by Chaplain James Haupt, tenor, of Camp Lewis, and by Doris Newell, pianist.

Martha Atwood's Recent Programs

Martha Atwood is a busy singer and has been giving programs repeatedly. Recently she sang at the Waldorf-Astoria for the Eclectic Club, and also at a private musicale. In Brooklyn she gave a recital for the benefit of the Children's Museum. On the latter occasion she sang a group of songs by Spross, Clair and Vanderpool. Vanderpool's "I Did Not Know" was liked so well that for an encore she gave his "Ma Little Sunflower" and had to repeat it twice. John Barnes Wells was the other artist on that program. On her Waldorf-Astoria program Mrs. Atwood sang songs by Forsyth, Trevalsa's "Supposin'" and Vanderpool's "Regret" and "Values." She has found a number of Vanderpool songs peculiarly grateful for the little intimate concerts she gives at so many of which she accompanies herself at the piano.

ALMA PETERSON

SOPRANO

Chicago Opera Association
AUDITORIUM THEATRE, CHICAGO

MME. HEMPEL IS GUEST OF HONOR AT RECEPTION

Mme. Delia Valeri Honors Soprano at Washington's Birthday Function in New York

It was a brilliant assembly that gathered at the Valeri home on West End Avenue on the evening of Washington's Birthday. Mme. Delia Valeri, noted teacher of singing, was giving a reception to Frieda Hempel, the distinguished coloratura soprano of the Metropolitan Opera Company. It was small wonder, therefore, that the professional world was conspicuously in evidence as well as many prominent society people of New York.

As was to be expected in a musical setting of this kind, there was a short musical program which in this instance was exceptionally devoid of that boring influence so frequently encountered, but, on the contrary, proved of interest, inasmuch as the very talented pupils of the teacher were given the opportunity to show their accomplishments.

Margaret Northrup, Nanette Fleck and Helen Brock vied with one another in the delightful musical tournament. While all three of the young artists demonstrated accomplishments of a much higher order than is customary among débutantes, the palm of the evening was to be accorded to Helen Brock, who with her dazzling execution of the Proch Variations created a veritable sensation.

Among the interesting guests were Mme. Melanie Kurt, late of the Metropolitan, who since leaving that institution, has been an ardent student with Mme. Valeri, but who in view of the political situation has not been in a position to demonstrate the improvement in her style.

Other very interesting and picturesque guests were General E. Pizzarello of the Italian Army and his adjutant of the staff, Capt. J. Farelli of the Italian Artillery. General Pizzarello was wounded four times and still carries as an Austrian gift from the famous battle on the Carso Plateau a memento in the shape of a piece of shrapnel in his head which cannot be removed without serious danger.

At midnight the guests, being at the home of Italians, were very uniquely served with delicious spaghetti as a welcome accompaniment to excellent champagne.

Among the guests, numbering more than 125, were Dr. and Mrs. George D. Stewart, Tamaki Miura, the Chicago Opera prima donna; Lionello Perera, Rita Fornia, Giuseppe de Luca of the Metropolitan, Mme. Borghild Langgaard, Miss E. Nansen, Dr. and Mrs. Giuseppe Stella, Dr. and Mrs. Sarlabous, Anna Fitziu, Miss H. Fountain, Gennaro Papi and Giulio Setti of the Metropolitan, Capt. and Mrs. F. Gibbs and Capt. and Mrs. H. Atcher, U. S. A.; Bruno Huhn, Mr. and Mrs. L. Lueder, Dr. O. P. Jacob, Mr. and Mrs. H. Gaertner, Mr. and Mrs. Berthold Neuer, Mr. and Mrs. Gustav Saenger, Mr. and Mrs. Leonard Liebling, W. Golde, G. Martucci, Mr. and Mrs. A. Hutchinson, Roger de Bruyn, Delbert L. Loomis, Mme. de Pina, M. Halperson, Mr. and Mrs. Clarence Whitehill, Mlle. Gareek of the Comédie Française, Jules Daiber and M. Coini.

ALMA GLUCK IN SYRACUSE

Salvatore de Stefano Aids Soprano—Clubs Give Musicales

SYRACUSE, N. Y., Feb. 19.—Alma Gluck, with Salvatore de Stefano, harpist, was presented lately by the Recital Commission of the First Baptist Church in a concert that packed the Mizpah Auditorium to overflowing. Mme. Gluck used popular numbers as encores, and her program brought such numbers as the Handel aria, "O sleep, why dost thou leave me?" The artistic playing of Mr. de Stefano was a treat. Eleanor Scheib was at the piano.

The last two Morning Musicales' programs have been of unusual interest. The playing of Dr. Adolf Frey of Syracuse University on Feb. 5 created much enthusiasm, and the singing of several Negro spirituals by a male quartet gave much pleasure. A feature of the program was the playing of the Bach Double Concerto for violins by Gertrude Woodhull Dudley and Prof. Conrad Becker of the University, with Mrs. Leslie Kincaid at the piano. The singing of Gertrude Sheldon, soprano, was of exceptional merit. The most artistic morning program of the season was given Wednesday, when Oliver Denton, pianist, furnished nearly the entire program. Mr.

Denton responded to several encores. Mrs. Annie Laurie Leonard, contralto, sang an aria and a group of songs, revealing a voice of fine quality and splendid control of it. Alberto Waterbury was her accompanist.

The Salon Musicale heard an interesting program on Friday afternoon at the home of Mrs. Thomas Halstead. The feature of the occasion was a résumé and the presentation of some numbers from the new Puccini operas.

L. V. K.

LONDON SCHOLARSHIP FOR U. S. SOPRANO

Two Years' Education in England for Best Soprano Born on This Side of Atlantic

The Associated Press reports that the Royal Academy of Music has announced particulars and conditions of the Edward and Ann Seguin Scholarship. The first competition under the scholarship is to be held in London on April 24. Competitors must be sopranos born in the United States. The winner will receive two years' musical education at the Academy, with a possible extension of that period in cases of exceptional talent.

The scholarship was founded by Marie Child Seguin, who resided for years in New York, but who died in Denmark in 1903. Under her will a sum of money was left for the scholarship, which is designed to perpetuate the memory of her father and mother, who were students in the Academy in its very earliest years.

Her father, Edward Seguin, frequently took a leading part in the performances of the Academy, as did Anne Child, whom he married. They became opera singers, and were seen for a number of years at Drury Lane and Covent Garden, but in 1838 they went to America, where they organized the Seguin Opera Company. In the course of their professional careers they accumulated a large fortune, which was inherited by their daughter.

Harriet McConnell Scores at Huron (S. D.) College of Music

HURON, S. D., Feb. 15.—Harriet McConnell, the young New York contralto, appeared here in recital on the evening of Feb. 11 and won a well-merited success. Her recital was in the auditorium of the Huron College School of Music, of which Herbert M. Bailey is director. Miss McConnell proved herself an artist of unusual excellence.

Her program included old Italian songs by Gluck and Legrenzi, a French group by Poldowski and Debussy, Kurt Schindler's arrangement of "Eili, Eili," Buzzi-Pecchia's "Al cader de la sera," and American songs by Spross, Vanderpool, Gilberté, Silbera, Mana-Zucca, Kramer, Warford, and Vété. Fern Maclean played the piano accompaniments admirably. Miss McConnell was given a hearty reception throughout the evening and obliged to add extras.

Splendid concerts have been given this season at this institution, among them a recital by Isolde Menges, the young English violinist, on Jan. 30, and one by Edna Gunnar Peterson, the pianist, on Feb. 5.

Amparito Farrar and Sascha Jacobsen in York (Pa.) Concert

YORK, PA., Feb. 21.—Under the auspices of the Rotary Club of York, Amparito Farrar, lyric soprano, and Sascha Jacobsen, violinist, appeared before a large audience last evening in the second of a series of concerts held at the Orpheum Theater through the efforts of the Rotarians. Miss Farrar's crystal-clear tones, her distinct enunciation and artistic interpretation captivated her audience from the first. Mr. Jacobsen's finished technique and masterful handling of his instrument appealed greatly to his hearers.

H. D. C.

Florence Easton and Francis MacLennan to Be in Scotti's Opera Company

Immediately after the close of the Metropolitan Opera season in April, Florence Easton and her husband, Francis MacLennan, will go on a four weeks' tour with the Scotti Grand Opera Company. They will sing in the operas "L'Oracalo," "Cavalleria Rusticana" and "Madama Butterfly." The company will also tour four weeks in the fall with the same artists before the opening of the Metropolitan Opera season. Mme. Easton and Mr. MacLennan will be heard together in "Madama Butterfly," the opera in which they first won fame in this country.

EASTMAN AIMS TO GIVE ROCHESTER MORE MUSIC

Millionaire Outlines Plans for New Music Hall—Dossenbach Will Head New Orchestra

ROCHESTER, N. Y., Feb. 20.—George Eastman, the millionaire Kodak manufacturer, in an interview given to the Rochester *Times-Union* and also in a talk over the telephone to the local representative of *MUSICAL AMERICA*, explained somewhat the plans for the new music hall that he is giving to the city.

Hermann Dossenbach, conductor of the Rochester Orchestra, will lead an orches-



George Eastman, Whose Endowment Will Make Rochester an Important Music Center

tra of thirty-five to forty pieces, which will play in connection with the exhibition of motion pictures at the music hall. This orchestra will be composed of some of the members of the present orchestra, augmented in all probability by musicians of the highest caliber brought here from out-of-town. Rochesterians will thus have an opportunity to hear excellent music as they watch the moving pictures, and if their response is sufficient to warrant it, there will be an opportunity for organizing a symphony orchestra, the equal probably of any in the country, with the theater orchestra as a nucleus.

Mr. Eastman said here that plans were not definitely arranged enough yet to know whether the status of the present orchestra would be continued after the music hall was built or not. He made it very clear, however, that "this is no highbrow proposition." The people will have the kind of music and the kind of motion pictures they want. The principal purpose of the whole undertaking was to develop a taste for good music in Rochester, but he did not want people to get the impression that anything was being forced on them.

For the present the Rochester Orchestra will remain on its present basis, as two years may pass before conditions are favorable for building. He added that there would be an organ in each hall, the large and small one, and that popular Sunday afternoon concerts would be a possibility.

Mr. Dossenbach is greatly pleased over the proposition as outlined and believes that a big step forward has been made in Rochester's musical development.

The Rochester Orchestra, Hermann Dossenbach, conductor, was heard in concert at Convention Hall on Feb. 17, with Eddy Brown, violinist, as soloist. There was a good-sized audience.

M. E. W.

SEIDEL AMAZES MINNEAPOLIS

Young Russian Violinist Is Soloist with Twin City Symphony

MINNEAPOLIS, MINN., Feb. 19.—Two violinists have appeared at the two last concerts of the Minneapolis Symphony Orchestra. One was the fire-fed genius, Toscha Seidel, the other was George Klass, the orchestra's assistant concertmaster, of enviable standing among musicians and laity. The younger of the two, and very young he appeared, played the Tchaikovsky Concerto in D Major. It was an amazing performance—a release of an impelling, deep-seated, ingrained emotion, in terms of superb tonal expression. String, bow and finger were sensitively responsive to mechanical demands and innate feeling. The temper of the audience was warm and keenly responsive. The attention was trance-like, the applause furiously appreciative. This concerto and the encore, Saint-Saëns'

"Rondo Capriccioso," constituted the climax of a performance in which Mozart's "The Magic Flute" Overture was the opening number and Beethoven's "Erotica" Symphony the principal orchestral offering. Adolf Weidig, who conducted, read the scores faithfully, respectfully, impersonally. The concert was a repetition of that played in St. Paul the night before.

Mr. Klass chose as his vehicle of communication with a popular audience Sunday afternoon the D Minor Concerto of the English-born, American-bred Edmund Severn. Musical knowledge and fine workmanship were effectively applied by the violinist to the delivery of the composition. The audience reacted favorably to the efforts of the popular artist and recalled him for two extra numbers, a Hummel waltz and one other.

One movement, the "Angelus," from Henry Hadley's Symphony No. 3, made effective use of the bells in the working out of a religiously reflective mood. Sibelius's "Valse Triste" from the Jaernefeldt drama, "Kuolema," but for the morbid visualization of the "program," was pleasing with a lightness of touch and turn which made it a favorite with the audience. It was redemanding. The Mayseder-Hellmesberger "Ball Scene," an arrangement of a violin étude for all the violins of the orchestra, was exceedingly well played and had to be repeated. The Tchaikovsky "Marche Slave" was another thoroughly enjoyed number. Grieg's "Norwegian Bridal Procession" and Mendelssohn's "Ruy Blas" Overture were the opening numbers.

F. L. C. B.

SYLVA ENLISTS AN "JOSE" FROM THE MARINE CORPS

"Soldier of Sea" Volunteers for Dangerous Duty at War Camp Community Entertainment in Boston

BOSTON, Feb. 20.—*Carmens* have aimed their song of seduction at *Don José* of many races, but the most original cast of this scene was made last Sunday when Marguerite Sylva sang the famous aria from Bizet's opera to a seasoned young United States marine, fresh from overseas triumphs, who substituted impromptu in the uniform of this war as *Don José*.

Mme. Sylva was the star last Sunday afternoon in one of the free War Camp Community Service entertainments, given weekly to approximately 3500 soldiers and sailors. The entertainments are given with the aid of the B. F. Keith Theater and the Boston Musicians' Protective Association, in the historic old Boston Theater whose boards were once graced by Jenny Lind.

After giving a program of songs acceptable to the service men, Mme. Sylva stepped to the footlights and announced that, by special request, she was going to sing the aria from "Carmen." In order to add the realistic touch, she asked for a volunteer from the audience to fill the chair supposed to be occupied by *Don José*. The house squirmed in embarrassment, nobody stirred; then a well-built marine rose, strode upon the stage and sat down upon the chair, resting his arms upon its back. As *Carmen* used her arts to bring within her power the dashing young soldier who had thus far repulsed her attentions the marine became very nervous, moving the chair away as she drew closer and closer, and twisting the braid upon his campaign hat. "I wonder if he's married?" interpolated *Carmen*, bringing a roar of laughter. The marine saw his part through, however, and shared with Mme. Sylva the applause.

Perhaps the marine's uniform gave the well-known opera singer the stimulus she needed in this number, for over in France her husband, Major L. B. Smith of the United States Marine Corps, is busily engaged, working and waiting until he is able to join his wife and children in their home in New York.

C. R.

Marguerite Ringo Sings at American Festival in Lockport, N. Y.

Among the many engagements listed for Marguerite Ringo, New York soprano, are appearances in Lockport, N. Y., where she was the soloist at the National American Musical Festival Booster Club drive, on Feb. 13, 14. Miss Ringo scored emphatically in a charming program. On Feb. 12 she won praise for her vocal artistry at the Lincoln Day celebration of the Kiwanis Club of Western New York and Canada, held at the Hotel Lafayette in Buffalo. On Feb. 2 she was the principal soprano soloist in "Elijah," given in New York, and was heard in the weekly services at the Temple Israel, Brooklyn, during February.

STOKOWSKI CONCERTS DELIGHT PITTSBURGH

Philadelphia Forces Revive Beethoven—Unusual Playing by Samaroff and Kindler

PITTSBURGH, Feb. 22.—Philadelphia invaded Pittsburgh this week. Leopold Stokowski, with Olga Samaroff and Hans Kindler, delighted the sons of Tubal Cain with three unusual concerts.

On Monday night at the Mosque and Tuesday afternoon at the Nixon Theater, the Philadelphia Orchestra presented two programs, very different from the usual programs. The opening symphony was the Beethoven C Minor, No. 5. This was almost novelty enough for one concert, as we haven't been allowed to hear Beethoven for the last two years. Stokowski gave it a superlative reading. He rediscovered Beethoven for us.

Olga Samaroff played the Tchaikovsky Concerto in B Flat, the one that Gabrilowitsch played here a few weeks ago. She played like the consummate artist she is, always making Tchaikovsky sing, sob, and occasionally thunder.

The event of the evening was the first presentation of T. Carl Whitmer's "A Syrian Night," a ballet for "Mary Magdalene." The ballet or suite is in four parts: "The Night Lights," "The Asp Death," "The Sucking Bees" and "Sunrise." The four movements are highly contrasted and ultra-modern. They were brilliantly orchestrated, splendidly played and very well received. Mr. Whitmer scored a great success in his ballet, one which is more than local, and for the orchestra looking for an American novelty we can recommend "A Syrian Night."

Olga Samaroff closed the program with Grieg's "Notturno" and Liszt's Twelfth Rhapsody, making a most favorable impression with both numbers. The audience was the largest we have had at any symphony concerts this year; it gave both Stokowski and T. Carl Whitmer an ovation.

Hans Kindler, with Carl Bernthal at the piano, gave a recital at the Twentieth Century Club on Thursday afternoon. A large audience was present to greet these artists. Hans Kindler gave a program that ranged from the Boccherini "Sonata" to the "Variations Symphoniques" of Boellmann. Of course there was a Popper number; no 'cello recital is complete without one.

The music section of the Academy of Science and Art presented a program of Lithuanian music on Friday night at Carnegie Library. There were many choruses, solos, and folk dances. Pittsburgh has a large Lithuanian body of musicians.

A chorus of young men was organized this week at the Conservatory of Music. Lee Hess Barnes is the director. There is an opportunity here for an organization of young men, providing the young men respond.

Vera Kaighn and Charles Heinroth gave a concert in Ben Avon on Monday night. Miss Kaighn sang numbers by Burleigh, Bowles and others. Mr. Heinroth played numbers by Macfarlane and miscellaneous pieces from Godard to H. B. G.

Martinelli Earns Esteem of Washington Audience

WASHINGTON, D. C., Feb. 22.—Giovanni Martinelli, tenor of the Metropolitan Grand Opera, made his local début recently, under the direction of Mrs. Wilson Greene. He was most enthusiastically received and was compelled to give several encores. His songs in Italian, French and English were charming, and displayed his beautiful voice to advantage. Particularly well received were two songs by Emilie Roxas, accompanist for Mr. Martinelli. The tenor was assisted by Grace Moore, a young soprano who was making her début on this occasion. She has a lyric voice of particularly fine quality, excellently played and intelligently employed. She made a specialty of songs of American composers.

W. H.

Newark Hears New Ware Song

One of the principal numbers featured at the recent concert given by the Lyric Club of Newark, N. J., a society of 100 trained voices, was Harriet Ware's new song, "Dance the Romaika," arranged for chorus. It won instant favor with the large audience and had to be repeated.

Boston Deeply Impressed at Its First Hearing of Loeffler Memorial Quartet

Flonzaleys Perform Score Dedicated to Slain American Aviator—Organization Again Rouses Warm Admiration—Interesting Recitals Given by Rudolph Reuter and Mme. Peroux-Williams

BOSTON, Feb. 21.—The Flonzaley Quartet gave the second of its series of Boston concerts, under the direction of Wendell H. Luce, last Thursday evening in Jordan Hall. The distinguished audience which the Flonzaleys always attract filled the hall and gave the players their deservedly enthusiastic welcome. The program included "Music for Four Stringed Instruments," by Charles Martin Loeffler; Serenade from the Quartet Op. 16, by Magnard, and Quartet in D. Minor by Schubert.

The event of the concert was the first performance in Boston of Mr. Loeffler's "Music for Four Stringed Instruments," which is dedicated to the memory of Victor Chapman of the French-American Aviation Corps, who was killed at Verdun in 1915. The first performance of Mr. Loeffler's music was given by this quartet in New York last week at a concert of the Society of the Friends of Music. The music has great nobility and emotional power, to which the audience at once responded. Of the three movements, the first is the most complex and difficult to understand in a single hearing; the other movements make an immediate appeal by their deep feeling and grave eloquence. It is superfluous to speak of Mr. Loeffler's technical mastery, but one may mention the expressiveness of the many new harmonic and instrumental effects which he conjured up in developing his ideas. The slow movement, sub-title "Easter Sunday," made striking and imaginative use of a Gregorian melody of the Easter service in the Roman Catholic Church. The audience was greatly impressed by this music and obliged the composer, who was present, to rise several times to acknowledge the appluse.

The Serenade from Magnard's Quartet also brought memories of the war, for Magnard was slain by the Germans while he was defending himself in his own home. The Serenade has ingenuity, and there are piquant pages, but as a whole it was felt to lack spontaneity and sustained interest. Schubert's Quartet, which closed the program, was played with the unusual beauty of tone, the variety of expression and the masterly musical understanding which make the Flonzaley Quartet absolutely unique.

Reuter Gives Recital

Rudolph Reuter gave a piano recital last Saturday afternoon in Jordan Hall with the following program:

Mendelssohn, Prelude and Fugue; Brahms-Gluck, Gavotte; Paderewski, "Caprice genre Scarlatti"; Brahms, "Paganini Variations"; Brahms, Intermezzo; Chopin, two Nocturnes and Barcarole; Dieter, Rhapsody; Busoni, "Nuit de Noël" and "Sonatina Seconda"; Granados, "Que jas o la ma ja y el ruisenor"; Griffes, Fantasy; Liszt, "Walderdarsauschen"; "Au bord d'une source," and "Le Carnaval de Pesth."

Mr. Reuter deserved a good audience, for he is an interesting pianist. Although he would be classed as an intellectual rather than an emotional player, he has a broad musical understanding. Having a brilliant technical equipment, he can give his attention to the expression of the musical ideas. Mr. Reuter's tech-

Mr. Bohlmann's Artist-Pupils Give Recital at Cincinnati Conservatory

CINCINNATI, O., Feb. 22.—Theodor Bohlmann presented a number of his artist-pupils in recital at the Cincinnati Conservatory of Music on Wednesday evening, Feb. 19. The program opened with a richly colored reading of Liszt's "Orpheus," played by Mrs. Nettie Oetting Ghaskins and Mr. Bohlmann. Mary Louise Woseczek demonstrated special aptitude as a Bach player in her performance of the Bach Prelude from the English Suite in A Minor. Elizabeth Cook, pianist, who plays with poise, authority and brilliancy, gave the Grieg Ballade an excellent interpretation. In the absence of Mrs. J. A. Snyder, Bettie Besuner and Mr. Bohlmann gave a spirited reading of some Chabrier dances for two pianos. Helma Hansen brought the

nical mastery was displayed to the full in Paderewski's Caprice, in Griffes' Fantasy, and in the closing Liszt group. The Mendelssohn Prelude and Brahms' Variations and Intermezzo called forth his knowledge of form and structure, and the Chopin Nocturnes and Barcarolle gave him opportunity for emotional expression.

In the group of unfamiliar pieces, the one by Granados, from the volume of preparatory sketches for "Goyescas," was the most spontaneous; Busoni's "Nuit de Noël" contained interesting tonal effects which were skilfully brought out by Mr. Reuter. Although the program was lengthy, the audience compelled the pianist to give several encores.

A song recital of more than usual interest to musicians was given in Jordan Hall last Tuesday evening under the direction of Wendell H. Luce. The singer was Mme. Peroux-Williams, mezzo-soprano, and the accompanist was Bryce-Son Treharne. The charm of the program was that it contained nothing but music; there were no soul-deadening technical show pieces, and there were no saccharine ballads of "linked sweetness long drawn out."

The program was in three divisions: the first included three Italian songs by Scarlatti and Costi, a French song of the same period by Rebel, and two thoroughly delightful French "Chansons Anciennes," arranged by Edouard Moullee entitled "Voilà le gai printemps" and "Veille Maternelle." The second group was modern French and Russian; at the end came John Carpenter's beautiful settings of Tagore's "Gitanjali." During the "American group" in the average song recital the question usually rises in one's mind, are there not some American songs that can hold their own on a cosmopolitan program? Mme. Peroux-Williams answered this question in the affirmative, for Carpenter's "When I Bring You Colored Toys" and "The Sleep That Flits on Baby's Eyes" are, in our opinion, more than fine American songs: they are beautiful and sincerely original songs which a composer of any nation might be proud to have written.

Mme. Peroux-Williams gave much pleasure by her singing, for although her voice is not phenomenal, her interpretations were intelligent and musical, and in a program of real music, musical feeling and style is more to be desired than many high notes. The name of Bryce-Son Treharne implied that the accompaniments would be played by a pianist who was also a musician, and the artistic accompaniments were accordingly a conspicuous feature of the concert.

Martha Baird was the soloist in the recent concert of the Impromptu Club in Brookline. Divided into two groups, Miss Baird's numbers were: Rameau-MacDowell, Sarabande; Chopin, Mazurka; Moszkowski, "Caprice Espagnole"; Debussy, Prelude; Grainger, "Shepherd's Hey"; Liadoff, "The Music Box"; E. B. Hill, "Sketch." Miss Baird played with a musical tone and with appreciation of the style of each piece.

The other part of the program was given by the Impromptu Club chorus of women's voices, which sang groups of part songs and a cantata, "The Chambered Nautilus," by Mrs. H. H. A. Beach. The composer was present and played the piano accompaniments to her choruses.

C. R.

program to a brilliant conclusion with the Grieg Concerto. Miss Hansen fully merited the applause which rewarded her. A large audience attended the concert.

An interesting program which will include the Schumann-Liszt "Widmung," Moszkowski's "Etincelles" and Chopin's Nocturne, Op. 15, and Ballade, Op. 47, will be given by Edith Milligan King, pianist, at a concert scheduled for Feb. 28 at the Church of the Incarnation, Brooklyn.

JERSEY CITY.—William Pagdin, choir leader and tenor soloist of the Emory Methodist Church, led more than 200 women of the church in a "sing" recently. The guests of honor were some twenty convalescent soldiers from St. Mary's Hospital in Hoboken.

DETROIT ORCHESTRA VISITS CLEVELAND

**Gabrilowitsch Makes His Bow
There as Conductor—Elshuco Trio Scores**

CLEVELAND, OHIO, Feb. 20.—Detroit's new orchestra, with Ossip Gabrilowitsch as director, came here early this month for its first Cleveland concert. Cleveland went quite wild with delight over the playing of the orchestra. There were but sixty performers, but the director drew from them a virile, smooth, pliant and blended tone that was truly remarkable as the result of a few months' practice. There was conveyed too a sense of their feeling as well as playing together. The Brahms First Symphony was read with insight. Tchaikovsky's "Romeo and Juliet" was made a dramatic tone poem. As soloist, Mr. Gabrilowitsch added to his laurels in the Mozart C Minor Concerto.

At the third and last of the concerts to be presented before the Chamber Music Society in the Statler Ballroom, under the management of Mrs. F. B. Sanders, came the Elshuco Trio (Samuel Gardner, violinist; Willem Willeke, cellist, and Richard Epstein, pianist), giving finished performances of Brahms, Saint-Saëns and Schubert Trios, and winning high praise at their Cleveland débüt.

John McCormack crowded Gray's Armory with his usual host of admirers for his latest recital. Donald McBeath, violinist, in lieutenant's uniform, was warmly welcomed. Songs by Edwin Schneider came in for much praise, and the composer-accompanist was warmly applauded.

Under the auspices of the Fortnightly Musical Club, Ethel Leginska drew a large and demonstrative audience. The little black figure, on a dim stage, was almost every in its power to evoke immense tone pictures in compositions by Liszt, Moszkowski and others. Alma Gluck sang to an audience of 2500 familiar numbers by Zimbalist, Rachmaninoff and Moussorgsky and songs of wonderful appeal by the Italian composer, Castelnuovo.

Cleveland's Orchestra, as its supporters have elected to call it, is continuing, under the direction of Nikolai Sokoloff, its successful progress through its first season, with immense audiences for its concerts at Community Centers, and for a most successful Sunday "Pop" concert in Gray's Armory it had the assistance of Francis Sadlier, Cleveland's ever-popular baritone.

Artist-members of the Lecture Recital Club, Mrs. F. A. Seiberling of Akron, contralto; Mrs. C. W. Williams, violin, and Mrs. Lester Lisle Askue, pianist, of Cleveland, appeared in a successful benefit concert at the Woman's Club and raised a large fund for French war orphans.

The Ohio Contest for Young Professional Musicians, in preparation for the national contest in June at the Art Colony, Peterboro, N. H., will be held at the Hotel Statler, Cleveland, March 14. The judges will be Mrs. Harvey Goulder, James H. Rogers and Nikolai Sokoloff.

A. B.

Plans for Kalamazoo's Festival

KALAMAZOO, Mich., Feb. 19.—The Kalamazoo Choral Union is planning an ambitious program for this spring. Martinelli is to give a recital on March 11, Rosa Raisa and Rimini will appear in joint recital during the week of April 7, Ganz will play on April 24 and, finally, on May 19 and 20 a big May Festival will be held, with the Chicago Symphony Orchestra making three appearances. "Faust" is to be sung by a chorus of 300, with assisting artists from the Metropolitan Opera Company, and there will be a chorus of 250 children's voices. The Choral Union is at present prosecuting a campaign for 1000 sustaining memberships, the proceeds of which will finance the spring concert series.

C. V. B.

Nina Morgana, the gifted young soprano, has been active again in the concert field. Her recent bookings included a concert in Albany, N. Y., on Feb. 20, and a concert with Giovanni Martinelli in Utica, N. Y., on Feb. 24. On March 3 she appears in a concert with Caruso at Ann Arbor, Mich., and in concerts with Martinelli in Reading, Pa., on March 6, in Kalamazoo, Mich., on March 11, and in Scranton, Pa., on March 19.



ALFRED, N. Y.—Students of the Department of Music gave a recital at the University, Feb. 14, which reflected much credit on the director, Ray W. Wingate.

STEUBENVILLE, OHIO—A delightful program and entertainment was given to the Musical Club recently at the home of E. Madeline Harris. About thirty members were present.

MARTIN'S FERRY, OHIO.—One of the most attractive programs of the season was that given before the Lecture-Recital club recently. The soloists were Mrs. Max Vierweg and Mrs. Dora Neininger Bard.

HARTFORD, CONN.—A program was given at the Music Club in the Hartford School of Music at which the artists appearing were Miss Pratt, Miss Baldwin, Miss Dunne, Mrs. Seidler, Miss Bonar and Mrs. Reynolds.

CONNERSVILLE, IND.—A program was given on Feb. 14 at the High School Auditorium by the Chaminade Club, assisted by Giacinto Gorno, baritone. Readings were given by Dorothy Spicely and Norville De Haven.

COLUMBIA, S. C.—A song recital was given on Feb. 17 by Katherine Bellamann at the School of Music of Chicora College, of which Dr. H. H. Bellamann is dean. The program was devoted mostly to modern works.

WETHERFIELD, CONN.—An interesting program was that presented before the Woman's Saturday Afternoon Club at the Chapel of the Congregational Church. Those who appeared were Helen Lester, Althea Clark, in interesting songs and readings.

STEUBENVILLE, OHIO.—The meeting of the Musicale Club on Feb. 13 was devoted to the study of Wagner and his works. Reva Levinson, Albert Brayton and Mrs. Jones of Follansbee gave piano numbers. Frank Harris played one of his own compositions.

MEMPHIS, TENN.—"Woman Composers" was the subject of the morning meeting of the Renaissance Music Circle at the home of Mrs. Lawson Wilhoite Feb. 12. Those appearing were Mmes. Harry Wilson, William Murrah, Chapman Dewey, G. L. Fitzhugh, and Misses Chamberlin, Strickland and McGehee.

YORK, PA.—Mrs. B. Z. Cashman, soprano, formerly Mary Emmert of New Oxford, Pa., and who until recently made her home in Pittsburgh, spent last week at the home of Mr. and Mrs. Percy W. Small of this city. Mrs. Cashman sang last Sunday at services in St. Paul's Lutheran Church.

MEMPHIS, TENN.—The regular meeting of the Salon Circle was held recently in the Y. M. H. A. Hall. Addresses were made by Mrs. E. G. Widnegham and Marilla Freeman; vocal numbers were given by Mrs. E. M. Jenney and Jennie Schwid, followed by a reading by Floyd Crutchfield.

MORGANTOWN, W. VA.—A recital was given recently by students of the School of Music of the University of West Virginia. Those who appeared on the program were Virginia Brown, Almena Bunce, Isabelle Bevington, Gertrude Green, Virginia Shaw, Eva Hartley and Alma Martin.

ATLANTIC CITY.—For the Rescue Mission of Atlantic City a benefit musicale was given in the Morris Guards Hall on Feb. 17. Mme. Hayden was responsible for the huge success, and a goodly sum was realized to carry on the work of the Mission. Those assisting were Lillian Boniface Albers, soprano; Ida Taylor Bolbe, contralto; Bruce Emmett, tenor; Harry Kaufman, bass; Marie Shearman, reader, and Leonard Hayden, violinist. Anna Shile Hemphill, Benjamin A. Reisman and Marion Hayden were the accompanists.

ORLANDO, FLA.—Lotta Greenup, violinist, gave her first recital recently at Rollins College at Knowles Hall, which was crowded to capacity to hear her. Her program, played splendidly, included a Saint-Saëns Concerto and a Fibisch "Poème." Mrs. Christine Harcourt proved a dependable accompanist.

BALTIMORE.—A song recital for the benefit of the Florence Crittenton Mission was given Feb. 11 at the Belvedere Hotel by Jeanne Woolford, local contralto, and Gwilym Miles, baritone, who is stationed at Camp Meade as a song leader, the assisting pianist being Clara Greppel, a prominent local musician.

TACOMA, WASH.—The Monad Club were hostesses, Feb. 9, at the dedication of the recreation hall for convalescent soldiers at Camp Lewis. The St. Cecilia Club furnished the program. On the same afternoon a concert for the soldiers was given by the Ensemble Violinists' Club, under the direction of Mrs. C. E. Dunkleberger.

PORTLAND, ORE.—A musicale given by Dent Mowry and his pupils at his studio was successful. The following students were presented: Mrs. Ella Connell Jesse, Mrs. T. J. Ennis, Pearl Thomas and Minerva Holbrook. Winifred Davis, a pupil of Mr. Mowry's, has been appointed music supervisor of the high schools at Vancouver, Wash.

NEW HAVEN, CONN.—The Art and Music department of the New Haven Woman's Club arranged a fine program for the meeting of that club at the Center Church House. Mrs. William R. Hoppen and Mrs. Philip Sellers were in charge. The club chorus, led by Prof. Haesche, gave excellent numbers, and was assisted by Irene and Elsie Comer.

TACOMA, WASH.—Twenty-one piano pupils of Mrs. Lillian B. Purdy were presented in a delightful mid-winter recital given at her studio on Feb. 8. A quartet from Camp Lewis, composed of Sergt. Earl Yerrington, Constant Sigrist, Sergt. M. Grauman and Sergt. A. L. Tompkins sang at the annual praise service at Bethany Church, Feb. 9.

PORTLAND, ORE.—Mayor George Baker has recommended that all bids for providing music for the public parks this summer be rejected until after the return of the soldiers from France. There are many musicians among the boys who will soon be returning from overseas and they will be given an opportunity to furnish music if they desire.

JERSEY CITY.—John Standerwick, organist of the First Presbyterian Church, has returned from France where he was in active service. On Feb. 2 he resumed his place as the church organist. To celebrate the event he gave a recital, assisted by Mr. Frey and Raymond Campbell, violinists; Lora Gustafson, soprano. Marguerite Harding, alto, added vocal numbers to the program.

MONTPELIER, VT.—The Montpelier Music Club presented a Saint-Saëns program. Those who participated: Mrs. C. A. Lang, Mrs. F. J. Tabor, Marion Bickford, Mrs. E. W. Bruce, Louis Baine and Perley Pitkin. The Rutland Music Teachers' Association recently heard Mrs. Mattie Butler, Gertrude Aldrich, Edna Higley, Allen Murray and Gertrum A. Brehmer in a program.

CHARLESTON, W. VA.—The fourth of a series of pupils' recitals was given recently at the Mason School of Music. The pupils who were heard on this occasion were Maria Weaver, Ruth Dufield, Helen Smith, Ruby Pitcher, Gertrude Drasnin, of Montgomery; Katherine Hughey, Harriet Virginia Davis, Margaret Clark, Dorothy Turley, Helen Fruth, Bettie Meade Prichard, Emma Fisher, Helen Mathews, Goldie Bluestein, Alice McKeney, of Saint Albans; Frederick Prichard, William McKinney, of Clendennin; Martha Johnson and Delia Posner.

MEMPHIS, TENN.—The members of the Marion Circle, of which Mrs. J. M. Thompson is leader, entertained with a reception and tea in the home of Mrs. J. H. Lumpkin in celebration of the thirtieth anniversary of the circle. A musical program was presented by Mrs. James L. McRie, Jesse Houck, Mary Martin Fentriss, Miss Childress and the W. Y. C. A. Trio.

BALTIMORE.—George F. Boyle, the Australian pianist, who is associated with Peabody musical interests, gave a recital on Feb. 14 at the Peabody Conservatory. His recital not only showed his pianistic ability but also his creative faculty in his new Sonata in B Major. This is a work of large scope, in which the thematic material is strikingly individual. It was received with genuine pleasure.

OMAHA, NEB.—A novel feature of the musical season was a public recital given by the Amateur Musical Club. The generous program included many excellent solo and ensemble numbers. Those taking part were Mrs. Gordon, Mrs. Silver, Adelyn Wood and Eugenie Whitmore, pianists; Mmes. Steel, Baird, Root and Nicholson, vocalists; Mmes. Barker and Young, violinists, and Belle von Mansfelde, cellist. E. L. W.

URBANA, ILL.—Three concerts of interest were heard recently at the School of Music of the University of Illinois. The offerings included two organ recitals, one by J. Lawrence Erb and another by Mrs. N. A. Wells. A concert was also given there by the Antonio Sala Concert Company, which is comprised of Antonio Sala, cellist; Edith Henry, pianist; Lorean Donner, soprano, and Isador Berger, violinist.

CHESTER, W. VA.—The primary and intermediate pupils of May Stephenson of East Liverpool, Ohio, gave a recital here. Twenty-three pupils participated, and readings were given by Rachel Boyce and Ruth Hobbs. Following the recital the Tuesday Evening Musical Club was organized to meet every six weeks for recitals. Margaret Baxter was elected president and Hannah Dehner was named secretary.

ELKINS, W. VA.—The Elkins Music Club gave a recital at the Y. M. C. A. Auditorium. Addresses were made by Professor Wilcox on the "Value of Music to the Community," and by Mrs. Barnard on "Musical Thoughts." The soloists were Mrs. Overholt, Mrs. Wilcox, pianists; Mr. Goldberg, violinist; Miss Cain, soprano. Miss Woodrow and Miss Wees were accompanists.

PORTLAND, ORE.—At a meeting of the Progressive Business Men's Club at the Benson Hotel \$2,500 was raised for the purpose of getting the French Military Band now touring America to give a concert in Portland on March 6. Mayor Baker made an address urging the members to support this organization. Then President Riggs of the club called for volunteers on the guarantee of \$2,500, and in five minutes the amount was contributed.

LINCOLN, NEB.—One of the musical events of the season was the open meeting on Feb. 11 by the Musical Art Club, at the home of Mrs. E. L. Cline. The program was presented by Mrs. Raymond S. Murray, soprano, assisted by Wilber Chenoweth, pianist. The students of Mme. Laure de Vilmar gave a public concert at the Temple Theatre recently. The singing of Fern Oman merits special mention, the work being done in most interesting manner.

LINCOLN, NEB.—The Matinee Musicale gave its 294th afternoon concert at the Temple Theatre on Feb. 10, the concert being given by Doris Cole, contralto; Mrs. Ethelyn Bignell Matson, soprano, and Mrs. Will Owen Jones, pianist. A series of interesting community concerts have been given for the past four Sundays at the City Y. W. C. A. parlors. On Sunday last the program was under the auspices of the State University Chorus, Mrs. Carrie B. Raymond directing. Other concerts have been given by the Robbins Vocal Studios, and by the quartet of the First Presbyterian Church.

MILFORD, CONN.—On St. Valentine's night the Milford High School Glee Club presented "Ye Singing School," a charming little operetta. The Musical Union of this city has elected new officers. These are: President, Edward C. Bailey; vice-president, Roy L. Trueworthy; recording secretary, E. B. Hyatt; sergeant-at-arms, Harry Perry; executive committee, Louis N. Holloway, James

Plumb and Robert Martindale; examining committee, William Stevens, William Benham, R. L. Trueworthy, F. Downes and E. C. Bailey.

LINCOLN, NEB.—Twelve artist pupils of Walter Wheatley gave a song recital at the Temple Theatre on Feb. 12. Margaret Perry won much applause, as did Mrs. Ethelyn Matson and Doris Cole. Mrs. Ethelyn Matson gave a song recital at the University Convocation on Feb. 13, and sang a program of American music for the Woman's Association of the Church of the Holy Trinity on Feb. 12. Hazel Gertrude Kinsella gave a talk on the work of the MacDowell Colony at Peterborough before the students of Cotner University on Feb. 12.

ROCKFORD, ILL.—Rockford Mendelsohn Club presented a program at their meeting Feb. 13. Mrs. O. R. Brouse was in charge of the program and the soloists of the club were assisted by Rev. Charles Parker Connolly of the Church of the Christian Union, who read "Patriotic Credo," by Henry Lavedan, and "They Shall Not Pass," by Penn; Sergeant Frederick Sharpe, Camp Grant, accompanist; the 161st Depot Brigade Band, directed by Lieut. H. F. Stemm, and Marion Johnson, accompanist. The soloists were Mrs. Helen Crumb Tullock, Mrs. Charles Reitsch, Mrs. Oscar Keller, Mrs. Elva Burns Cronk, Elsie Nelson, Myron Barnes and Charles Olson.

DENVER, COLO.—Raoul La Pointe, French operatic tenor, recently managed a concert at the Auditorium in Denver, which proved most successful. The program began with numbers by Laurence Whipp, municipal organist, followed by the singing of the National Anthem by Norma Geary and a chorus. The Denver Operatic Society, of which M. La Pointe is director, gave numbers; Gaston Garonne, tenor of the Paris Opera Company, gave two fine groups of songs, as did Helen Thompson, soprano. The La Pointe Quartet sang several numbers. Lucile Connelly and Vance Blakemore were heard with the chorus. Maizie Bakewell and Ola Jeffers were the accompanists.

PAINESVILLE, OHIO.—The students in the department of music at Lake Erie College gave a recital in Memorial Hall on Feb. 19. These concerts are among the most attractive features of the college life. Elizabeth Kendall of Steubenville, Ohio, opened the program with the Mendelssohn Concerto in G Minor. Henry T. Wade played the orchestral parts on the second piano. There was another piano number by Marjorie Harrison, of Cleveland, and vocal numbers by the students who entered the music department this year—Rosamond Wellington, of Swansea, Mass.; Mary Kimerline, of New Washington, Ohio, and Ruth Heslin, of Onaway, Mich. There were two organ numbers, one by Carrie Briesemeister of Painesville, and the other by Nancy Hubbard of Ashtabula.

OMAHA, NEB.—Another concert in the course presented by the Music Department of the Omaha Woman's Club brought before the public a galaxy of feminine talent. Corinne Paulson, pianist, gave a brilliant performance of Liszt's "St. Francis Walking on the Waves," adding as an encore the "Reflections in the Water," of Debussy. Miss Paulson also appeared with the West Sisters' String Quartet in the Quintet in C Minor, by Yadassohn. In a group of string quartets, Madge, Vivienne, Eloise and Belle West did excellent work. Hazel Smith Eldridge, contralto, sang two groups of songs in artistic style. She also gave as a finale to the program, the familiar "Samson" aria, accompanied by the quartet and Miss Paulson. Grace Slabaugh added much by her accompaniments.

BALTIMORE.—C. B. Noon was elected president of the Music Dealers' Association of Baltimore to succeed Joseph M. Mann, retired, at the monthly meeting of the association Feb. 13, at the Hotel Rennert. Other officers elected were: George W. Stieff, vice-president; Joseph A. Kunkel, secretary, and J. S. Schrepf, treasurer. A committee, consisting of Joseph M. Mann, H. D. French and W. B. Burlington, was named to secure prominent speakers to address the next meeting March 13. A membership committee was chosen as follows: W. A. Eisenbrandt, Robert Ansell and H. D. French. Among those present were: Joseph M. Mann, W. B. Burlington, J. D. Schepf, George F. Stieff, George K. Dowd, Robert Ansell, H. D. French, J. A. Kunkel, Louis Becker, Frank E. Old, Leo Driscoll, L. Edwin Goldman, Charles Freihe and William Mueller.

NOTES OF THE CHICAGO STUDIOS

Chicago, Feb. 22, 1919.

STUDENTS of the Chicago Musical College presented an interesting program at the Ziegfeld Theater Saturday morning. The following young people took part: Edity Lidd, Gladys Van Zandt, Isabelle Gannon, Amanda Heberlein, Pearl Scott, Olive Dobson Henkel, Alberta Biewer, Olga Kargau, Metz Butzer, Marie Gores, Gertrude Gipson, Kennard Barradell, Dr. Edward J. Urbano-wicz and Lygia Zabrocki.

H. Whitney Tew presented a number of his pupils in recital Sunday afternoon. Among others who took part were Mlle. Roxan d'Oex, Mr. and Mrs. John A. Alcott, Adrian DeVerre, Pauline Burnstein, Crane Curr, Emma Berg, Gladys Stringour, Hazel Renninger, Mme. Collbran-Melius and the Misses Johnson, Follstrom, Shalla and Bergstrom.

The advanced piano and voice pupils of the American Conservatory gave a recital at Kimball Hall Saturday afternoon, under the direction of Herbert Butler.

Helen Grahame Wait, Sybil Comer, Doris Doe and Merlyn Pococke, pupils of the voice department of the Lyceum Arts Conservatory, presented an interesting program Tuesday in the Lyon & Healy Hall.

Rhoda Arnold, artist-pupil of Hanna Butler, gave a program for the Hamilton Club and one for the Illinois Business Men's Club during the past week.

Eugene Stinson, baritone, pupil of Lelia Breed, gave an interesting program

in Fine Arts Hall last Friday afternoon. His program was made up of a group of songs by Debussy, Cyril Scott and Fay Foster. Gavin Williams, the splendid young pianist, furnished admirable accompaniments.

The MacBurney Studios Club held their annual dinner-musicale at the Hotel Sherman on Feb. 12. The program was given by William G. Hay, Elsa Fern MacBurney, Laura Clendenen, Emma Bracken, Esther Muentermann, Ralph W. Boaz and Ethel Benedict. Richard B. DeYoung was the toastmaster, and Alice Fertig, Mrs. Waddell, Hazel Huntley and T. N. MacBurney contributed to this part of the program.

Donato Colafemina celebrated his release from the United States Navy by singing at the entertainment given Monday night in the Medina Temple for the purpose of securing a fund to be used in welcoming home the 122d Regiment of the United States Infantry from its service in France. This regiment has an enviable record and is composed almost entirely of Chicago boys. Mr. Colafemina sang "La Donna è Mobile," from "Rigoletto," and several Italian songs, besides a number of encores. He was accompanied at the piano by his only teacher, Gertrude Grosscup-Perkins, head of the voice department of the Chicago Conservatory.

Margaret Wilson, pianist and a student in the Chicago Musical College, gave a program Saturday afternoon in the recital hall. It was entirely made up of compositions by Liszt.

M. A. McL.

MISS SCHUTZ'S ACTIVITIES

Contralto Wins Laurels in Numerous Concert Appearances

Christine Schutz, the gifted New York contralto, has been winning new laurels in numerous concert appearances this season. On Feb. 10 she was one of the soloists with Joseph Heindl, cellist, and Florence McMillan, pianist, at a musicale of the Chaminade Society of Hackensack, N. J., at the home of Mrs. Theodore Boettger. On this occasion Miss Schutz scored in the aria "O Don Fatale" from Verdi's "Don Carlos," Leroux's "Le Nil," Paisiello's "Chi vuol la Zingarella" and songs by Crist, Ronald and Halsey. Miss McMillan gave admirable performances of the Prelude from MacDowell's First Modern Suite and Scriabin's Nocturne for the left hand alone. Mr. Heindl was heard favorably in pieces by Popper, Saint-Saëns, Federlein and Beethoven.

The following week, on Feb. 17, Miss Schutz appeared at the seventh anniversary of "Charter Day" of the Woman's Club of Hackensack. Her offerings were songs by Scott, Burleigh and Kramer, which she sang with vocal opulence and much artistic resource. On the same program Royal Dadmun, baritone, scored in songs by Widor, Debussy and Paladilhe; Edith Chapman Goold, soprano, in songs by del Riego and Coleridge-Taylor, and John Barnes Wells, tenor, in songs by Victor Harris, Speaks and Ward-Stephens. For the second part of the program the four singers joined in a performance of Liza Lehmann's "Persian Garden." William Redick played the accompaniments finely.

On Jan. 29 Miss Schutz had a notable success in a performance of Handel's

"Messiah" with the Lowell Choral Society, Lowell, Mass., where her singing was greatly admired. In the concert of the People's Trust Company in Brooklyn on Feb. 15 she was heard in songs by Lang, Rogers and McGill. She also sang the "Elijah" in Brooklyn on Feb. 23. Miss Schutz is booked to appear in concerts in Montreal and in the Hayes (Kan.) Festival from May 4 to 11.

Announce Winners of Young Musicians' Contest in Connecticut

LOUISVILLE, KY., Feb. 24.—Mrs. Ethel Poland Hubbell has been announced the winner of the voice prize in the State contest for young professional musicians held at the Sprague Memorial at New Haven, Feb. 5. Charlotte Davis of Ridgefield won the piano contest and Arthur Kent of New Haven the violin contest.

Werrenrath Captures New Haven

HARTFORD, CONN., Feb. 15.—Reinald Werrenrath, the baritone, gave a delightful recital in Unity Hall on Tuesday evening, Feb. 11, under the auspices of the Musical Club. Mr. Werrenrath's beautiful singing and pleasing personality captured his audience at once, and he was obliged to add several encores. The program included the "Prologue" and "Vision Fugitive" for his heaviest numbers, and he also sang a group of old Italian, English and Irish songs, "Le Manoir de Rosemonde," Duparc; "Le Miroir," Ferrari; "Chinese Mother Goose Rhymes," by Crist; "From the Hills of Dreams," Forsyth; "Song of the Street-Sweeper," Avery, and "A Khaki Lad," Aylward. Henry Spier provided satisfactory accompaniments. T. E. C.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Sergei Klibansky, the New York vocal teacher, has been giving a series of interesting student recitals and also has had his pupils sing for a number of worth-while charities recently. On one interesting program Borghild Braastad gave a group of songs in her native Swedish tongue. Virginia Rea sang the aria from "Rigoletto" and Charlotte Hamilton presented a group of more modern songs, including Arthur A. Penn's widely sung "The Magic of Your Eyes," and on another program, with the same singers, Miss Braastad sang "The Magic of Your Eyes" and "Smilin' Through." They were so well liked that she was compelled to give an encore and used Frederick W. Vanderpool's "I Did Not Know."

The recitals given in January by Estelle Leask and Anna Hess, pupils of Elizabeth Kelso Patterson, the New York vocal teacher, will be repeated by request in March. Miss Patterson will also give another pupils' musicale on March 15, when she will present seven of her singers.

Many pupils of Lionel Robsarte, New York vocal teacher, are appearing in im-

ISADORE MANSFIELD FOR RLY 'CELLIST, COMES A TENOR



Isadore Mansfield, Young New York Tenor

Born in Russia, educated in Riga, Isadore Mansfield, a young New York tenor, is an example of a musician who, after studying both piano and 'cello, has become a singer and is making singing his career. As a boy Mr. Mansfield sang in a choir in Riga, where he was acquainted with Herman Jadlowker, the noted tenor, formerly of the Metropolitan Opera Company. When Mr. Jadlowker was in New York in 1911 he heard Mr. Mansfield sing and advised him to devote himself to singing and to give up his 'cello.

Acting on this suggestion, Mr. Mansfield has been studying seriously for the last two years with Luis A. Espinal in New York and has achieved admirable results. With Mr. Espinal he is working for opera as his goal. In the meanwhile he has made many concert appearances in New York, Brooklyn, Baltimore and Philadelphia and has been received with favor wherever he has appeared. During the war period he did much singing for the Red Cross and Liberty Loans. His répertoire includes the standard lyric operatic rôles, and a wide range of songs in English, French, Russian and Italian.

The fifth musicale of the New York Mozart Society, Mrs. Noble McConnell, president, will be held in the Hotel Astor, Saturday afternoon, March 1. The soloists will be Kathryn Lee, soprano; Cyrena Van Gordon, mezzo-soprano, of the Chicago Opera, and Winston Wilkins, violinist.



Julian Story

Julian Story, the artist, died in a Philadelphia hospital on Feb. 24, after an illness of many months. Mr. Story was in his sixty-second year. His first wife was Emma Eames, the noted prima donna, now married to Emilio de Gogorza, the baritone. Mr. Story married again also, his second wife being Mrs. Elaine Bohlen of Philadelphia.

Manuel Valles

CINCINNATI, OHIO, Feb. 22.—The death on Monday of the brilliant young Spanish tenor, Manuel Valles, came as a distinct shock to his many friends and the admirers of his art. Valles was making rapid strides toward an operatic career, and during his three years at the Cincinnati Conservatory of Music had already won the admiration of the city's musicians and concert-goers. He is well remembered for his splendid interpretation of the leading rôle in the "Tales of Hoffmann," given by the Conservatory

GALLI-CURCI CHARMS HIPPODROME THRONG

Coloratura Is Soloist at Final Campanini Sunday Evening Concert

Cleofonte Campanini played his ace at the fourth and last Sunday evening concert of the series given during the Chicago Opera Association's stay in New York. Amelita Galli-Curci was the soloist. The result was what the least knowing might have predicted—a capacity audience. The vast reaches of the Hippodrome echoed the applause of countless Galli-Curci devotees, and the beloved coloratura, in fine voice and generous mood, added many an encore before the assemblage adjourned.

Between songs the orchestra played. Under Mr. Sturani's bâton was given Mascagni's "Le Maschere" Overture, under Mr. Hasselmans's a Borodine overture, Charpentier's "Impressions of Italy" and Chabrier's "Marche Joyeuse," under Mr. Campanini's Overture to Verdi's "Forza del Destino" ("by request," the program stated). But it was Galli-Curci that the crowd came to hear and Galli-Curci who carried off the lion's portion of applause. The dainty soprano's offerings included such eternal favorites as the "Bell Song" from "Lakmé" and the "Mad Song" from "Lucia." Between these confections was heard a group of songs, "The Lass with the delicate air," Hahn's "Si mer vers," and the "Bourbonaise" from Auber's "Manon Lescaut." To all of which were added encores in great profusion and variety. Mme. Galli-Curci clearly delighted her army of admirers. This is not to be wondered at, for she sang exquisitely. In her numbers with piano Mme. Galli-Curci was accompanied by Homer Samuels.

Among the conductors Mr. Campanini was the hero. He injected glow and precision into the orchestra's playing and won tumultuous applause. By way of acknowledgment he gave two encores. Mr. Hasselmans also created enthusiasm with his admirable reading of the Charpentier Suite. B. R.

David Bispham to Teach at American Conservatory in Chicago

CHICAGO, Feb. 21.—David Bispham has been engaged for the coming summer session of the American Conservatory of Music, of which John J. Hattstaedt is president. Mr. Bispham, besides private instruction, will form a repertory class, each lesson of two hours' duration, where singers will be accorded the privilege of hearing his criticism and advice regarding tone production, style, interpretative diction, etc. Another interesting feature will be a class in recitation to music, in which art David Bispham is an authority. The summer session of the American Conservatory will begin June 23 and continue to July 26.

Department of Opera, under direction of Ralph Lyford, two years ago, and by his opulent singing in Raoul Laparra's "Habanera," given by the Cincinnati Conservatory of Music for the benefit of the Red Cross at Emery Auditorium last May. Mr. Valles conducted his studies at the Conservatory, under John Hoffmann and Ralph Lyford, and had his previous training in Barcelona, Spain, his birthplace, and later in New York. He was a well-known figure in operatic circles of the Southern countries and was on the staff of the Metropolitan for several seasons.

Edith C. Hildebrand

Edith C. Hildebrand, contralto in the choir of the Holy Trinity Protestant Episcopal Church, who had been active in war service work as a singer in local hospitals, died of pneumonia on Feb. 16 at her home in Brooklyn in her twenty-fifth year.

George D. Herrick

GRAND RAPIDS, MICH., Feb. 20.—George D. Herrick, secretary of the Herrick Piano Company and the first teacher of music in the public schools, was found dead in bed on the morning of Feb. 18. Heart disease was given as the cause of his death.

Mr. Herrick was born at Mount Morris, N. Y., in 1840. He came to Grand Rapids while a young man and took a prominent part in all musical affairs. He was one of the organizers of the Schubert Club.

Adapting to Modern Standards Francis Hopkinson, 'First American Composer'

Result of Harold V. Milligan's Research Is Interesting Set of Six Songs Based on Melodies of Eighteenth Century Native Composer

By A. WALTER KRAMER

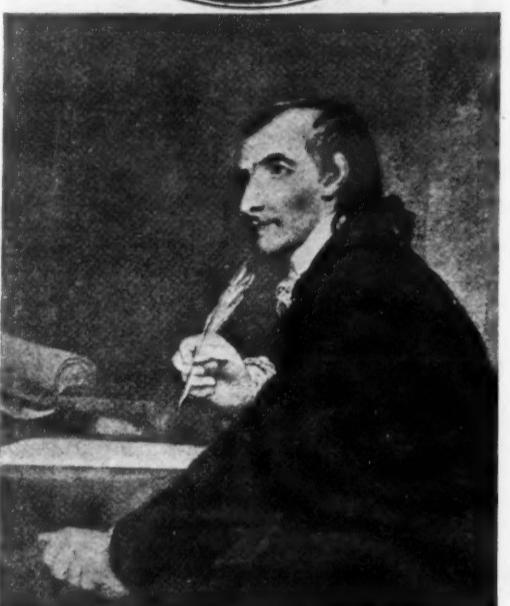
IT was about two years ago that I prepared a brief article for this journal on the early composers of our country. The material for this article was not the result of my own research, but was given me by Harold V. Milligan, who at the time was planning a series of historical recitals of American songs in which George Rasely, the young tenor, was to appear with him. Thus I learned of Francis Hopkinson, William Billings, James Lyon, and several others, men whose names are almost forgotten to-day, because our public hardly knows that in the time of Washington and Jefferson there were men in America to whom music was an art, which they studied and cultivated *con amore*, to the best of their ability.

These historical song recitals, which Messrs. Milligan and Rasely prepared, with the exception of a few presentations, are yet to be given; for along came "Chu-Chin Chow," that delightful, fantastic assemblage of Orientalism brought to the public's level, and enlisted Mr. Rasely's services as its principal singer. And if I am not mistaken, Mr. Rasely is now singing with the "show" in Chicago. But out of Mr. Milligan's research has come, instead of concert performances, a very attractive volume of songs. It is called "The First American Composer" and is a set of six songs by Francis Hopkinson, which Mr. Milligan takes modest credit on the title page for having "edited and augmented." The fact is that he has made the songs possible for our day; for, like much music of its period, they were never written out in complete form. Mr. Milligan says in his preface: "They have never before been put into modern harmony and notation. Besides supplying a suitable accompaniment, it has been found necessary to alter the outline of the melodies at several points, as many of the phrases were distinctly unvocal and the range of the notes was frequently too great for any but phenomenal voices. In amplifying and rearranging the compositions I have endeavored to keep within the bounds of that simplicity which is a characteristic of the originals." And he has done that with fidelity. The accompaniments are musicianly in execution, and absolutely in the idiom of the music of the eighteenth century. Mr. Milligan should be given a vote of thanks by our recitalists for what he has done in making these volumes of songs accessible to them; they may now vary their group of old songs at the beginning of a recital program, and with their Handel and old Italian pieces use one or two of these Hopkinson songs; they will fit in perfectly.

The First American Composition

As to the melodies themselves: Of the six we like best the first three, "My Days Have Been So Wondrous Free," "O'er the Hills" and "Beneath a Weeping Willow's Shade." The first of these Mr. Milligan tells us was written in 1759, but was never published and is the first musical composition written in

THE FIRST AMERICAN COMPOSER SIX SONGS. BY FRANCIS HOPKINSON (1731-1791) Edited and Augmented by Harold V. Milligan. (Schmidt's Educational Series, No. 212 A-B.) (Boston-New York: Arthur P. Schmidt Co.)



Below, Francis Hopkinson, the "First American Composer"; Above, Harold V. Milligan, Young New York Composer, Who Has Prepared the Hopkinson Songs for Concert Use

America by an American. Let us say right here that it is a mighty good one, too! Hopkinson, signer of our Declaration of Independence, an intimate friend of George Washington, Thomas Jefferson and Benjamin Franklin, was a Phil-

adelphian, an artist as well as one of the prominent American gentlemen of his time. His music has a distinct charm, a feeling for fine melodic lines and that gentleness of utterance which composers of his day in all countries possessed. His musical library, which his descendants have preserved, proves that he knew the music of Handel, Martini, Arne, Pergolese, Purcell, Scarlatti, et al. There is a most interesting letter from George Washington to Mr. Hopkinson, published in facsimile in the album, a letter in which the father of our country thanked his friend, Hopkinson, for sending him a book of eight of his songs in December, 1788. This letter was published in the last issue of MUSICAL AMERICA in an article by Frances Grant, entitled "Proof That George Washington Was Not a Flautist."

Not only must we thank Mr. Milligan for what he has done, but to Arthur P. Schmidt, the veteran Boston publisher, who has brought out the album, goes our sincere appreciation of another fine achievement in his truly notable career. He saw the value of this set of Hopkinson songs and has issued them in an excellent edition in his "Educational Series." The songs have been brought out in two editions, for high and for low voice. It will be interesting to observe whether singers will appreciate Mr. Schmidt's service in bringing out this volume; whether the singers will perform these songs of a bygone day, songs that are as distinctly classic in the strict meaning of the word, as the music of the English, Italian, French and German composers of the same period. We have been slow to appreciate our own contemporary creative men and women; we are improving, to be sure. Will our singers sing Hopkinson with Handel, Legrenzi, Lully, Scarlatti? Or will they say: "He's only an American composer!" The next concert season will show what their attitude is.

salem Temple of Shriners to sing national songs and the familiar airs of the Southland. The Cercle Lyrique at their musicale introduced community singing. The educational committee of the Philharmonic Society gave a program at one of the high schools, Mrs. Anita Gonzales Roeschneider and Cuthbert Buckner in charge. The Musical and Literary Society entertained with an evening stressing patriotic and communal singing. The Polyhymnia Club held an evening of song as did the MacDowell Choral Club. In many of the Protestant churches patriotic and folk songs had part in the Sunday services. A sacred concert was given at the Y. W. C. A. and co-operation pledged to the song movement. The feature of the week's program was the concert in the auditorium of the Association of Commerce, Feb. 22. At the Catholic Woman's Club, Ruth Harrison, director, planned a well-executed evening of song. The Kiwanis Club was led throughout their weekly luncheon by Francis S. Dixon. The Belles Lettres Club also enjoyed a vivifying "sing" at its session.

Mary M. Conway, chairman of the educational committee of the Philharmonic Society, has arranged a number of concerts in the public schools, of which she is also music supervisor, in honor of the Week of Song. Mme. Dupuy Harrison has assisted her, and among the entertaining soloists have been Genevieve Pitot and Sylvia Norman. All schools in New Orleans sing every day from 9 to 9:30 in the morning and from 2 to 2:30 in the afternoon. The Governor requested that at 8 p. m on the evening of Washington's Birthday all citizens, wherever assembled, should rise and sing four stanzas of "My Country, 'Tis of Thee." A "sing" will be given for enlisted men on Feb. 22 under the auspices of the United War Workers.

Jascha Heifetz appeared before the Philharmonic Society Feb. 19. The noble youth, without mannerisms or sensationalism, went through his program flawlessly, astounding the most critical by his apparently effortless virtuosity. His playing of the Sonata No. IV in D Major, Handel, was sublime in its classicism, and immediately afterward the D Minor Wieniawski Concerto was given with the caressing passion, the brilliance and color demanded by this master. No contrasts were too instant for this marvelous boy. He was obliged to repeat the "Chorus of the Dervishes" (Beethoven-Auer), and gave, besides, three encores. It was felt throughout the vast Athenaeum that something more than man was in the midst of the assembly. André Benoit gave eminently satisfactory support at the piano. Mr. Benoit married a New Orleans girl and has many friends here.

Dr. and Mrs. Joseph Conn, who is the most distinguished amateur violinist in New Orleans, entertained Mme. Heifetz, Jascha Heifetz, Mr. Benoit and Mr. Drake, manager, after the concert.

Adolph Schmid has arrived in New Orleans to confer with J. T. Buddecke regarding the engagement of the Creatore Opera Company, which will give its first performance at the French Opera House Feb. 24 ("Aida"). The season will comprise sixteen operas. H. P. S.

Mme. Namara Now Under Direction of Haensel & Jones

Mme. Namara, the lyric soprano of the Chicago Opera Association, is now under the exclusive management of Haensel & Jones. Her concert engagements will in future be booked by this managerial house, it is announced.

GRAND RAPIDS, MICH.—This city has organized its first musical club in years with Van Buskirk as director. Officers were elected as follows: W. A. Stillwell, president; Mrs. Goldwin Duffy, vice president; Gladys Berger, secretary, and A. E. Price, treasurer.

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